

Kathak: The Art of Storytelling Through Dance

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Abstract

In India, dance has been used as a way of expression for ages. Though there are many different types of classical and folk dance dating back centuries, Kathak has its roots in the art of storytelling. It is a communication device, a storytelling art, distinguished by the elaborate color full make-up, costumes, and face masks. Once done only by male actor-dancers, Indian classical dance is now an experience for all. The dance tells of great stories from Indian epics, including various spellbinding movements such as spinning, dipping, and footwork to make the spectacle. From the flicker of the eyes to the graceful movements of the neck, Kathak invokes a great deal of practice and grace in order to create a performance.

Keywords: Kathak, Kathakas, Bharatanatyam, India, Culture

History

The origin of Kathak is from Kathakars of northern India in ancient times, who were travelling storytellers. They moved across the land, telling great epics and tales that are told even now. Even the word 'Kathak' is derived from the Vedic Sanskrit word 'Katha', which means story. The word 'Kathakar' means 'the one who tells a story,' and directly refers to the wandering Kathakars who would communicate stories from epics and ancient mythology through dance. Kathak specifically focuses on complex and powerful footwork and the composition of taals that go to the beat of a pakhawaj or tabla bol. A combination of parans, taals, and tatkar makes a performance in Kathak. Kathak is from northern India, and often called the dance of love. Both women and men dance to the rhythm of feet slapping on the ground and engage in twirling movements. Kathak dancers usually tell stories of tales of gods and goddesses and tales from Indian epics such as the Ramayana and Mahabharata. While the earlier forms of these stories were told by storytellers known as bards with just gestures and expressions, the art form grew over time to include music and dances. These movements would later include footwork sounded by bells around the ankles called ghungroos. Kathak started as a dance mostly done in temples before moving to the courts and royal houses. The costumes of Kathak dancers resemble those of Mughals- both men and women wear tight-fitting trousers, ankle bells, and, full—gathered or pleated— ghagra skirts with a choli for women and a long-sleeved jacket and often traditional topi hat for men. The northern Indian miniature paintings give us information about the evolution of the Kathak costume. Paintings by Krishna depict a skirt, which was the starting point of the Kathak dress: full-length, and a little transparent, allowing for a look at the lower garments. Kathak dance evolved to have two concepts in it: nritya, or the pure dance aspect, and abhinaya, or the acting and expressions. While hand gestures may

have a central role in other art forms, in Kathak they are merely extensions of the dance gestures. Kathak is now regarded as one of the more 'classical' dance forms of India, and is performed not only in South Asia, but in the Western world as well.

Terms

There are many terms in Kathak to describe the many different facets of the dance. Terms describing the beat include:

- *Laya*: rhythm or temp; continuous movement in the space of time. There are three kinds of Laya: Vilambit Laya (slow), Madhyam Laya (medium), Drut Laya (fast)
- *Tatkar*: the dance syllables that are produced from stomping
- *Syllables of tatkar*: Ta (right foot) thei thei tat, Aa (left foot) thei thei tat
- *Taali*: clapping besides 'sum' (end), each taal has beats where you clap (Ex: In Teentaal, one claps on the first, fifth, and thirteenth beat)
- *Khali*: empty or void, or the rest of the taal (denoted by zero and/or open palm)
- *Avartan*: a cycle of any taal (called Avarti)
- *Sum*: the first beat of any taal
- *Taal*: group of certain beats, a measurement of time which calculates the number of beats utilized in a certain time period.
- *Tihai*: any dance phrase repeated three times, concluding movements
- *Matra*: A taal is divided into Vibhags, or parts. Each Vibhag has a set of beats called 'Matras'. Matras are a division in a time cycle. For example. The constant interval between the seconds is Laya, the time which measures sixty minutes is taal, and the seconds or beats are Matras. Therefore, Matras are the smallest unit.
- *Nritya*: combinations of rhythm with expression, conveys poetic meaning with the help of expressions, rhythmic gaites, and postures.
- *Natya*: dramatic element, performing for a theme like Ramayana, Mahabharata, etc.
- *Lasya*: the dance performed by Goddess Parvati In Lasya, the movements are gentle and graceful. Some call Lasya the female version of Tandava. Lasya has two types: Jarita Lasya and Yauvaka Lasya. It includes Shringar rasa.
- *Tandava*: Lord Shiva is known as Nataraj, the God of Dance. This divine art form is performed by Lord Shiva and his divine consort Goddess Parvati. It is a vigorous dance, exuding power, and a source of the cycle of creation, preservation, and dissolution. Shiv Tandava depicts his violent nature as the destroyer of the universe in the veer rasa.
- There are four speeds of beats: Thah (one beat for every beat), Dugun (two beats for every beat), Chaugun (four beats for every beat), and Athgun (eight beats for every beat).
- *Gat*: type, scenarios, situation, or position, usually played by using stringed instruments.
- *Gatnikash*: the work done to come out a spin, when the dance takes rotation
- *Gatbhav*: when a Kathak dancer acts out all of the characters of the chosen story. Gatbhav is a very difficult part of dance, because it is a mixture of Abhinaya, Nritya (movements of

body parts), and the assimilation of both Nritya (dance). To be an expert in Gatbhav, an artist has to capture the acting part just as well as the dancing part.

- *Aamad*: Aamad is a persian word, meaning 'entrance', and is danced at the beginning of the performance. An artist begins a performance using specific compositions in the Aamad.
- *Paran*: bols/phrases recite with the rhythm, there are many kinds.
- *Nritta*: rhythmic elements, which are interpreted with the help of body movements. It can be broadly divided into Chari, Karan, Angbhara, and Madala.
- *Ghungat*: a headcovering or headscarf, worn in the Indian subcontinent, by some married Hindu, Jain and Sikh women to cover their heads, and often their faces. Generally, aanchal or pallu, the loose end of a sari is pulled over the head and face to act as a ghungat.
- *Pakshi Paran*: created by Raja Chakradhar Singh of the Raigarh gharana because he loved nature. A piece that is either directly borrowed from or meant to imitate the pakhevaj. The Pakshi Paran, like the parmelu, uses bols based on instruments. Bols of the table and pakhawaj are used in the case of jati paran, yati paran, farmaaishi parans, Chakardar paran, and in the kamali, dupalli, tripalli and chaipalli parans. Some other really unique parans that exist in this gharana include the darja, nauhakka, badhaiya, simhavalokana, and razakhani parans. Equally strong is the tradition of dancing 'parmelus' in this gharana. Parmelus incorporate the sounds of musical instruments and those associated with nature, like the singing of birds and the buzzing of bees
- *Jaati Paran*: The group of powerful bols of dance or which are played on the percussion instrument which has 2,3,4 or more Avruttis (repetition) is called as Paran. A Jaati is a pattern that gives us the basic feel of a Thalam. Read the article Tala System to get a hang of how it works. Bharatanatyam is that there are five Jaatis. Every jaati is denoted by a set of syllables:
 - *Tishra*
 - *Chatushra*
 - *Khanda*
 - *Mishra*
 - *Sankeerna*
- *Paramelu*: A dance number composed by mirroring sounds from nature and different percussion instruments. The term Paramelu is composed of the two words "para" which means "different" and "mela" which means "union." The union of different sound patterns is called Paramelu. In a Paramelu, the syllables of composition are a beautiful blend of the syllabic sounds of various percussion instruments such as Nagara, Pakhavaj, Jhanji, Manjeera, Tasha, and the Natvari Bols and even introduce sounds of birds and animals. The instruments in the piece are used with forceful effects. The sound syllables however by use have become conventional and some of these are thari, kuku, jhanak, divang, dealing, jhangire, jag jag, chhuma, chananana, thudanga.
- *Ghumari*: When a performer spins 9, 27 or more times in their own spot with double the speed. Ghūmar is a traditional women folk dance of Haryana. It is performed by groups of women in swirling robes. This folk dance gets its name from ghūmanā (the pirouetting)

which displays the spectacular colours of the flowing ghāgharā (the long skirt of Haryanvi women). There is an amazing grace as the skirts flare slowly while the women twirl in circles, their faces covered with the help of the veil. They dance in measured steps and graceful inclinations of the body, beating palms or snapping fingers at particular cadences, while singing some lilting songs.

- *Nikas*: "coming out" (it's a pharasi word). When a dancer takes some gat-palata and comes out with a posture such as Murali (flute), ghunghat, mataki (earthen pot) etc and then shows various graceful ways to walk, it's called Gat-Nikas
- *Ekapad*: This is a type of ghumaria. Dancer stands on one foot and turns, most similar to our one step spins. Ekapada refers to a one-footed aspect of the Hindu god Shiva. This aspect is primarily found in South India and Orissa, but also occasionally in Rajasthan and Nepal. The Ekapada is primarily represented in three iconographical forms. In the Ekapada-murti ("one-footed icon") form, he is depicted as one-legged and four-armed. In the Ekapada-Trimurti ("one-footed Trinity") form, he is depicted with the torsos of the deities Vishnu and Brahma, which together with Shiva form the Hindu Trinity (Trimurti) emanating from his sides, waist upwards and with one leg; however, sometimes, besides the central one leg of Shiva, two smaller legs of Vishnu and Brahma emerge from the sides. While some scriptures also call the latter configuration Ekapada-Trimurti, some refer it to as Tripada-Trimurti ("three-footed Trinity"). In Orissa, where Ekapada is considered an aspect of Bhairava—the fearsome aspect of Shiva—the iconography of Ekapada-murti becomes more fierce, with motifs of blood sacrifice. This aspect is called Ekapada Bhairava ("one-footed Bhairava" or "the one-footed fierce one"). The Ekapada form of Shiva originated from the Vedic deity Aja Ekapada or Ajaikapada, a name that Ekapada Bhairava still inherits. Ekapada represents the Axis Mundi (cosmic pillar of the universe) and portrays Shiva as the Supreme Lord, from whom Vishnu and Brahma originate. Ekapada is often accompanied by ascetic attendants, whose presence emphasizes his connection to severe penance.

Gharanas

A. *The Lucknow Gharana*

The Lucknow Gharana was developed in the courts of the Nawab of Oudh in Lucknow, Uttar Pradesh. The arena itself was founded by Ishwari, who aimed for Kathak to be a dance in devotion to Lord Krishna. This Gharana did very well after the collapse of the Mughal Empire, it moved from Delhi to Lucknow with the Avadh nawabs. It has been said that in Lucknow, Kathak developed mainly in the court of Nawab Wajid Ali Shah where artists who had migrated from Delhi used to perform here. It was during Wajid Ali Shah's rule that Lucknow gained maturity and perfection in this dance style. Shah was a trained Kathak dancer and he became a disciple of Pandit Durga Prasad and from then on, it was proliferated as a blend of nritya and abhinaya. The Lucknow Gharana was also influenced by Rahas, dancers from Mathura and Braj that specialized in the Shri Krishna Lila and presided by Pandit Birju Maharaj and Pandit Arjun Misra. The Lucknow Gharana includes smooth graceful movements, precision, and delicacy. It is classical yet experimental, showing the great feminine styles in the dance. It is paired with classical music like the thumri (vocals), Dadra (light classical vocals), and Horis. It focuses on abhinaya, or the acting and expressions, as the main focus of the Gharana. In addition, Gatnikas, Gathbhav, Jugalbandi, and Taranas are often presented. With full usage of the palm, there are many resonant sounds. In the Lucknow Gharana, Birju Maharaj, Shambhu Maharaj, and Lachhu Maharaj were famed, especially for their naturalness and mastery of the abhinaya.

In more recent times, the Lucknow Gharana uses fusions of Hindu and Muslim style, and it has also advanced beyond just Radha-Krishna dances. It also does Shiva-Parvati and Malati-Madhav.

B. The Jaipur Gharana

The Jaipur Gharana was founded by Bhanuji, who was trained in tandava (known with Shiva). He visited Vrindavan and was taught Natvari Nritya. His grandsons were inspired by Krishna, moved to Jaipur, and began the Gharana. After, it was created in the courts of the Kachchwaha, rulers of Jaipur in Rajasthan. The Jaipur Gharana's significance is put on the more specialized and technical aspects of dance: complex and powerful footwork, multiple spins, and complicated compositions in different talas, while still including very traditional Kathak steps. The Jaipur Gharana is a fuse of organizations from the pakhawaj: parans. Dancers from the Jaipur Gharana are not just from one family, they're from all over Rajasthan. Important dancers from this Gharana include Jai Lal, Janki Prasad, Kundan Lal, Mohan Lal, and Nawal Kishore. The Gharana evolved from the dhrupad tradition and acquired its name and status in the early half of the 20th century as a result of the growing popularity of khayal singers such as Smt. Kesarbai Kerkar, Gaanatapraswini Mogubai Kurdikar, and Pt. Mallikarjun Mansur. With the immense popularity of musicians like Surashri Kesarbai Kerkar, the Gharana earned repute as a leading representative of Hindustani classical music. The gharana itself is known for its distinctive vocal aesthetics, raga repertoire, and technical aptitude. The dancers may even give up on some of the grace for the fast and stressed syllables. The most distinctive feature of the Jaipur gharana can best be described as its complex form, which helped get Kathak in a respectable position. Even though dance and music had always been an important ancestral tradition in Rajasthan. The Jaipur gharana certainly helped uphold the tradition.

C. The Benaras Gharana

The Benaras Gharana includes the selective utilization of the natwari, or dance bols. These bols are not the same as the tabla and the pakhawaj bols, and were developed by Janaki Prasad. The Benaras Gharana contrasts in both the thaata and tatkara. The chakkars are kept at a minimum yet are frequently taken from both the right and left hand sides in equal, and the floor is the most utilized in the taking of the sum. Today, the Benaras gharana thrives in Bikaner

D. The Raigarh Gharana

The Raigarh Gharana was created by the Maharaja Chakradhar Singh in the princely state of Raigarh in present Chhatisgarh in the early 20th century. Many luminaries of Kathak (as well as famous percussionists) came to the Maharaja's court, including Kalka Prasad and his sons, and Pandit Jailal from Jaipur gharana. The confluence of different styles and artists created a unique environment for the development of new Kathak and tabla compositions drawn from various backgrounds.

Indian Classical Dance

A. Bharatanatyam

According to the Hindu tradition the name of the dance form was derived by joining two words, 'Bharata' and 'Natyam' where 'Natyam' in Sanskrit means dance and 'Bharata' is a mnemonic comprising 'bha', 'ra' and 'ta' which respectively means 'bhava' that is emotion and feelings; 'raga' that is melody; and 'tala' that is rhythm. Bharatanatyam is a dance of Tamil Nadu, a region located in the south of India. Bharatanatyam originated in Natyashastra, an ancient treatise on theatre

written by the mythic priest Bharata. Bharatanatyam is used to express Hindu religious stories and devotions, and was not seen in the public stage until the 20th century. It uses hand gestures in a series to convey a story, called mudras. Bharatanatyam costumes are noted for their fixed upper torso, bent legs, and flexed knees (Aramandi), combined with footwork, hand gestures, and eye glances. Bharatanatyam dancers wear fitted saris that open up as fans, as well as bells on the ankles called ghungroos. Banis describe the specific skill that is taught. Bharatanatyam as a dance performance is told in a seven-part presentation called a margam. The presentation begins with a vocation called the Alarippu, which is pure and good-meaning. It combines a thank you and blessings from the gods and the gurus. It also warms up the dancer. The next stage is called the Jatiswaram, which adds more melody to the performance. At this point, the dance is still technical (with nritta), and has no expressed words. There is drums to the movements of the dance. Afterwards, the performance includes Shabdham, which is expressed words. The solo dancer, the singer and the musical team, in this stage of the production, present short compositions, with words and meaning. The performance thereafter evolves into the Varnam stage. It is the longest section and the nritya. A traditional Varnam may be as long as 30–45 minutes or sometimes an hour. There can be lots of improvisation and an experienced dancer can stretch the Varnam for as long as they desire. The artist presents the play or the main composition. The dancer performs complicated moves, such as expressing a verse at two speeds. Their hands and body tell a story, whether of love and longing, or of a battle between good and evil. The Padam is next. This is the stage of reverence, of simplicity, of abhinaya (expression) of the solemn spiritual message or bhakti. The music is lighter and the dance is more emotional. The choreography attempts to express rasa (emotional taste) and a mood, while the recital may include items such as a keerthanam (expressing devotion), a javali (expressing divine love) or something else. The performance sequence ends with a Tillana, the climax. It closes out the nritya portion, the movements exit the temple of expressive dance, returning to the nritta style. The seventh and final item in the sequence can be either a Shloka or a Mangalam. The dancer calls for blessings on the audience.

B. Kathakali

Kathakali comes from southwestern India, around the state of Kerala. Like Bharatanatyam, Kathakali is a religious dance. It draws inspiration from the Ramayana and stories from Shiva traditions. Kathakali is traditionally performed by boys and men, even for female roles. The costumes and makeup are especially elaborate, with faces made to look like painted masks and enormous headdresses. Kathakali is a form of Indian Classical Dance that originated in the state of Kerala which belongs to the South Indian region. According to Chatterjee, Kathakali is considered to be a combination of five elements of fine art expressions (Natya, the component with emphasis on facial expressions), dance (nritta, the component of dance with emphasis on rhythm and movement of hands, legs and body), enactment (nritya, the element of drama with emphasis on mudras, the hand gestures), song or vocal accompaniment, and (geet) instrument accompaniment (badya). Kathakali is a "story play" genre of art, but one distinguished by the elaborately colorful make-up, costumes and face masks that the traditionally male actor-dancers wear. The therapeutic part of this dance forms mainly deals with exercising the various facial muscles which reduces tension in the facial muscles. It combines devotion, drama, dance, music, costumes and make up into a divine experience for all who get to view it. It retells the great stories of the past, mostly from Indian epics, and leaves one spellbound at the various intricacies involved in the performance. Every single quiver of the lips, flicker of the eyes or a movement involving the fingers twirling, has great significance. The entire performance sees the audience unable to take their eyes away from the spectacle taking place on stage. Kathakali orchestra is formed of two varieties of drums: the

maddalam and chenda; the chengila which is a bell metal gong and the ilathalam or cymbals. The costume is elaborate and the face is painted in vivid hues. The Vesham or make-up is of five types - Pacha, Kathi, Thadi, Kari and Minukku.

magnificence of Kathakali is partly due to its décor, part of which is the kireetam (huge ornamental headgear) and the kanchukam (over sized jackets), and a long skirt worn over a thick padding of cushions. The artists completely immerse themselves and the audience into the story they're describing. The characters presented in Kathakali are well defined, and divided into three distinct groups: Satvic or virtuous, noble characters, Rajasic or heroic characters, Tamasic or destructive, diabolic ones.

C. Manipuri

Manipuri comes from northeastern India. It has its roots in that state's folk traditions and rituals and often depicts scenes from the life of the god Krishna. Unlike some of the other, more rhythmic dances, Manipuri is characterized by smooth and graceful movements. Female roles are especially fluid in the arms and hands, while male roles tend to have more forceful movements. The dance may be accompanied by narrative chanting and choral singing. Manipuri dances became nationally known after the Bengali philosopher, poet and winner of the Nobel Prize for Literature, Rabindranath Tagore, saw Manipuri dances in 1919 and became a great admirer of them. He invited an important teacher-guru to teach them at Santiniketan, his own university. Later, Manipuri dances were admitted to the list discussed above of the "classical" Indian dance traditions, although they, in fact, have very little in common with the other margi-style classical dance forms. Now they are widely taught and performed throughout India, and many interesting modern adaptations of the style have been made and are still being made at the moment. The Manipuri dance technique is characterised by a soft and graceful quality of movement. As already mentioned in connection with the local martial arts technique, thangta, both the floor patterns and the body movements tend to repeat the shape of an 8. The movements are round, having a kind of endless, flowing, and spiral-like quality. "Some aspects of the dances seem to reflect the influence of the Natyashastra-related tradition. They include the expressions of the rasa sentiments, mostly those of love and longing, as often in the bhakti-related dance forms. Some of the standing positions, too, seem to correspond to Natyashastra's codifications.

D. Kuchipudi

While most classical dance forms focus on just dancing, Kuchipudi focuses on dancing and singing. This dance, from the state of Andhra Pradesh in southeastern India, is highly ritualized, with a formalized song-and-dance introduction, sprinkling of holy water, and burning of incense, along with invocations of goddesses. Traditionally the dance was performed by men, even the female roles, although now it is predominantly performed by women. Usually performance repertoire of Kuchipudi that is broadly oriented on Lord Krishna and the tradition of Vaishnavism. The theoretical foundation of Kuchipudi is rooted back to the ancient Sanskrit Hindu text on the performing arts called 'Natyashastra' which is accredited to Indian theatrologist and musicologist Bharata Muni. It is assumed that the full version of the text was first completed between 200 BCE to 200 CE, but such period also varies between 500 BCE and 500 CE. It incorporates verses in thousands that are structured in different chapters and divides dance in two distinct types that are 'nrita' that is pure technical dance and 'nritya' that is solo expressive dance. Similar to all leading Indian classical dance forms, Kuchipudi too evolved as a religious art rooting back to the age-old Hindu Sanskrit text 'Natyashastra' and connects traditionally with temples, spiritual faiths and

travelling bards. This dance form is vachika abhinaya (based on dialogues) oriented. It highlights the importance of Abhinaya by giving each of its aspect a detailed expressive description.

E. Odissi

Odissi is the lasya-style solo dance from the eastern state of Orissa. Originally performed at temples by temples dancers known as maharis or devadasis, it is a sensual style aimed at capturing human emotions of love and passion in a way that is soft and lyrical and aims to strike a balance between pure dance and expressional dance with acting. Odissa is rooted in the worship of Krishna and is based on verses of the Sanskrit play Geet Govind, which depict love and devotion to God. Dancers wear simple but colorful costumes and silver jewelry Like bharamati, its technique stems directly from the ancient Drama Manual, the Natyashastra. However, there are slight differences between these two styles. Where bharamati emphasises symmetry, orissi places more emphasis on curved poses, jumps, as well as hip deflections, which are rather rare in the other classical solo forms. Orissi is strongly influenced by the Vishnu bhakti movement, which started to flourish in the region from the 8th century onwards. The widespread bhakti poem, the Gita Govinda, was written by a local poet, Jayadeva. Thus the Gita Govinda with its Krishna-Radha theme became an important source for the abhinaya sections or orissi. It is predominantly a dance for women, with postures that replicate those found in temple sculptures. Based on archaeological findings, Odissi is believed to be the oldest of the surviving Indian classical dances. Odissi is a very complex and expressive dance, with over fifty mudras (symbolic hand gestures) commonly used.

F. Gagri

The term 'Rajasthani Ghagra' evokes images of bright swirling colours in the desert radiant with mirrors, with the background of decorated camels, the valour and hospitality of Rajputs, and the art and crafts of Rajasthan. The Rajasthani Ghagra is a kind of pleated skirt that is long and embroidered and worn as the lower portion of a Ghagra kanchli or Choli (blouse). It is tied around the waist and held by a drawstring. It evolved from Bhainivasani, which has its roots in the Antariya. This traditional clothing of Ghagra and Choli is worn by women in Rajasthan, Gujarat, Madhya Pradesh, Bihar, Haryana, Himachal Pradesh, Uttar Pradesh and Uttarakhand.

Techniques and Body Concepts

The entire body is divided into Anga, Pratyang, and Upang:

1. Six Angas: constitutes the main parts of the body which are used for dancing such as the head, hands, chest, waist, bottom, and legs. Some include the neck also.
2. Pratyang: the parts that help the main parts move such as the neck, shoulders, stomach, thighs, and knees.
3. Upang: the parts that convey emotion such as the eyebrows, eyes, teeth, lips, chin, nose, and face

Eight eye glances of Drishti bled:

1. Samaan: level Drishti
2. Alokita: rolling the eyes or turning the eyes clockwise and anti-clockwise
3. Sachi: looking to the side without turning heads
4. Pralokita: looking to the sides alternatively without turning the head
5. Nimilit: looking down

6. Ulokitam: looking up
7. Anuurata: looking up and down
8. Avlokita: looking far away, as if looking for someone

Neck Movements

1. Sundari: neck movements on both sides
2. Trishchina: Upward movement on both sides
3. Parivartita: swinging from right to left
4. Prakampita: moving the neck like a big fan

Eyebrow Movements:

1. Utsepta: upward
2. Patana: downward
3. Bhruakti: to move them to and fro after holding them up upwards
4. Catura: to spread
5. Kunvita: to bend downwards
6. Recita: to raise one of them
7. Sahaja: the natural position

The make-up for kathak dance includes:

1. Foundation
2. Eye-shadow
3. Eye-liner
4. Mascara
5. Blush
6. Lipstick
7. Small round bindi only - no other design.

As Kathak dance has passed through many periods and the influence of the same can be seen on the dance costume. Some Kathak artists still use costumes like Radha and Krishna as prescribed in the scripture, some kathak dancers wear Mughal costumes and some dancers choose dresses according to their theme in the present day. These costumes and makeup are an integral part of the dance presentation. In today's world every dance form is uniquely identified by its costume, makeup and ornaments. Even an uninformed audience can guess the dance form, by just looking at the dancer's attire. Apart from the damage suffered by Indian art and culture during regular invasions by external forces, various art forms also suffered from the influences of these invaders. Kathak dance form also suffered this fate and underwent several transformations. This is noticed, through the several changes in the costumes and makeup of Kathak dance. Transformations kept taking place in the costumes and makeup of dancers from the Temple narrator to Raas, Raas to court and now in modern time Kathak dance is being presented on the stage. As transformation kept taking place in the story content of Kathak dance, the costume and makeup of the dancers also evolved accordingly. In the time of Bhakti movement the Kathak dance costume was also influenced by the mythology, wherein the male dancer started dressing as Sri Krishna and the female dancer started dressing as Radha. This brought forth the devotional element in the audience

as the dancers appeared like Radha and Krishna. During this period, several emerging poets and scholars wrote about the costumes used in temple period. As we go through the writings of Surdas, it becomes very evident that he had very good knowledge about women's emotions, feelings, likes and dislikes. Surdas also mentions about women's love for decorating herself by wearing beautiful ornaments, jewellery, makeup and dresses like Angiya, Kunchak, Choli, Antarota, chunari, Lehanga, Tipayi ka lehanga (Panchrang) included sari. This brings a huge diversity in women's clothing.

Conclusion

Kathak dance has a rich history in storytelling. From the glance of the eye to the music to its influences and techniques in all parts of India, Kathak brings both history and complexity to dance to express epics and stories that surpass its time. Through continuing to dance and understand kathak, we can keep the tradition alive for years to come.

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