

ghungroo kathak academy

KAVITT AND PARMELU

When the composition is presented by mixing the lyrics of the poem Pakhavaj or Nakkara etc. with the hair of the dance, it is called Parmelu. When a poem is presented in accordance with the rhythm and rhythm with the hair of the dance, it is called poetry.

CHAKRADAR TODA

When same toda is performed for 3 consecutive times it is called Chakkardar Toda. There are two types of Chakradar Toda – breathless Chakradar or Bedam and Breath or Damdaar Chakradar. When the tode is stopped for a while before and after the second while dancing thrice, it is called a Damdaar or Breath Chakradar and when it is said or performed all three turns without breath, it is called a breathless Chakradar. Many people also call Chakradar as Trichakki.

Gat Bhav

The movement of walk or chaal of dance is called Gat. This word Gat has taken its name form of the word Gati or speed. There are mainly two types of Gat– Gat Bhava and Gat Nikas. When the dancer performs all the characters of a story alone, it is called Gata Bhava. Gat Bhava is similar to solo acting. Gat Bhava developed in the Jaipur Gharana of Kathak dance.

It comes under Natya, in which acting is also shown with rhythm. The dancer mostly chooses mythological stories. Some famous plots are Panghat Leela, Kaliya Daman, Govardhan Dharan, Draupadichiyar Haran etc. The dancer presents the characters of different hero and heroine with palta or turning and chaal or walking and performs a very captivating emotion to depict the story of historical characters then it is called Gat Bhava.

HASTAK

In Kathak dance, the movement of hands with rhythm is called hastak. It differs from mudras because the mudra is confined to the flag while the hastak is the movement of the whole hand. Hastak does not represent any particular meaning or any particular emotion, but it helps in dancing, Paran Tukada etc. It has developed differently in each Gharana of Kathak.