


What is hastak in kathak

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#WednesdayWisdom is a series that began during the 40th anniversary celebrations of 'Akademi' to revisit the roots of Indian classical dance by sharing gems of knowledge from an ancient Shastras (dance texts) that has importance even today. The blog is curated by Bharatanatyam's artist, Suhani Dhanki, along with our marketing manager, Antareepa Thakur. In this blog series, we invite artists practicing different South Asian dance styles to contribute interesting facts about their art forms. Read our previous blogs in Mudras in Mohiniattam here. This Hasta blogpost to Kathak is explored and written by Ashwini Kalsekar, a celebrated Kathak Artist and choreographer based in London. With a master's degree from Kathak, she continues to teach and guide Kathak artists across the UK. She is the artistic director of the Kirti Kala Mandir UK. Mudra (symbol or sign) meaning in Sanskrit is mudam anandam rat dadi (this is what gives the ultimate joy). Most Indian classical dancers follow texts such as Bharata's Nattashastra or Nandikeshwara's Abhinaya Darpanam as reference points for different hand gestures. In addition, Kathak artists also follow the popular text Abhinaya Darpanam (Mirror gestures) as hand gestures guidance. However, Kathak is blessed with upaj, lit. extempore, an element of spontaneity. Thus, the use of hastak or mudra (hand gestures) in performing is only the result of sahaja or naturalness and, while keeping this famous, gestures were applied as a form of communication expression to the audience. Kathak, Guru Parampara or teachings handed down to generations through oral tradition from master to pupil were the most valuable source of today's knowledge of the art form. So each Kathak Gharana or school has different interpretations according to its respective traditions. In addition, Pt. Birju Maharaj, one of the most respected institutions of Kathak, created a simple vocabulary kathak. The main position of Hastak or Mudra is explained below: 1) Naman placing the right palm on the left, equivalent to Samputa hasta. Usage: This position is considered while doing tatk. 2) Anjuri Abi's arm Sarphashirsha Hasta, joined into a small toe, resembles pashupata hasta. Use: It is used nritta (pure dance) presenting tukra and abhinaya (expression), holding flowers, drinking water, etc. 3) Uptatti Holding Alara hasta in both hands. Usage: This is the main position that is used in presenting Nritta (pure dance) Kathak. 4) Shrir hand Alara hasta and left hand firmly extended Pataka hasta facing down at some side angle. Usage: This can be considered/used as Sam – the starting position of any choreographed presentation. 5) Mridanga Abi arm Pataka hasta, as if a bright large drum (Mridanga) on both Usage: As the name suggests, it is used to mark Mridang – musical instrumental percussion. In conclusion, in my opinion, Kathak is probably just a form of classical dance with Upaj, where dancers always create something outside the textbook and can still meaningfully convey meaningful meaning with the help of a new hastak or unnamed mudras for the audience, but according to the structured Angikabhinaya (body language). Images of courtesy of this kalsekar; featuring Siya Kalsekar Watch this space for more blogposts in our #WednesdayWisdom series hasta. Aamad: Aamad is a Persin th world that stands for endurance. This piece is the beginning of a shock performance and is composed of characteristic models of Natan bols, which are the main syllables of Kathak dance. Aavartan: Any taal cycle is called Aavartan or Aavriti. Chaugun: Fourth speed. Four beats in one rhythm or four in time for the speed of the main time cycle. For example: 1 2 3 4 5 6 7 8. Doon: Double speed. Two beats the speed of one rhythm or double the time of the main time cycle. For example: 1 2 3 4. Hastak: Hand movements Kathak called Hastak. Kathak Nritya: This is one of the leading forms of Indian classical dance Kathak is a form of North Indian classical dance. This ancient art of India got its name Kathak from Katha, a story telling art. (For more information about Kathak, please read 'The Story of Kathak'). Khali: Khali is also called Phank. The word khali means empty. Khali is a resting point for Tal. Tabla players stops playing left tabla due to Khali syllables. Khali is marked 0. Laya: Rhythm or pace. Laya is a term used to describe the tempo of a performance. It is a type of tempo that is used in Kathak. There are three types of Laya: Adhya Laya, Madhya Laya, and Urdha Laya. Adhya Laya is the most common type of Laya. It is a type of tempo that is used in Kathak. Madhya Laya is a type of tempo that is used in Kathak. Urdha Laya is a type of tempo that is used in Kathak. There are three types of Laya: Adhya Laya, Madhya Laya, and Urdha Laya. 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