



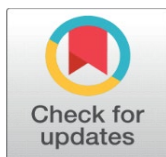
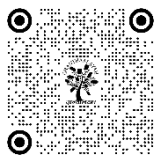


# KATHAK DANCE EDUCATION AS A SOURCE OF SPIRITUAL DEVELOPMENT

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**Received** 19 February 2024

**Accepted** 18 March 2024

**Published** 22 March 2024

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## DOI

[10.29121/shodhkosh.v5.i1.2024.987](https://doi.org/10.29121/shodhkosh.v5.i1.2024.987)

**Funding:** This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

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## ABSTRACT

In a constant effort towards development in the physical, intellectual, social, and emotional wellbeing, the human tendencies always keep visiting and revisiting the spiritual dimension for an upper sense of validation. All human activity somehow takes refuge and develops through the presence of this spiritual faculty. Where classical dance holds a well-esteemed status in the deliverance of the spiritual goals human beings possess, Kathak dance continues to illuminate an artist's life by the spiritual role it offers. The paper studies how education in Kathak can yield this universal purpose of spiritual growth. Various reflections in the style and structure of the Kathak education further strengthens the fact that learning and dancing Kathak truly invokes a remarkable spiritual upsurge. This acknowledgement of the Supreme Power by the inner self ascertains persistence, value, harmony and thus fosters a spiritual evolution in its true sense.

**Keywords:** Education, Guru, Classical, Spiritual, Repertoire

## 1. INTRODUCTION

Kathak, a dance form that has its roots in the storytelling traditions of India has always been a mode of movement expression of the innermost human nature and thus it has always honed not just the physical but also the intellectual, social, emotional, and spiritual faculties of the human being.

Spirituality particularly evolves a human in totality for it is a constant realization which makes him believe that there is a greater whole of which he is a part - and that is cosmic and divine in nature. This feeling of belonging to a greater power - something more to human than sensory experiences is intrinsic to every individual.

Education has always remained a systematic medium that transmits knowledge, customs, values, and habits to the next generation. This aids a human being in his pursuit of wholeness and thus an overall development of mind, body and spirit is seen.

The classical nature of any Indian dance attributes to its continuous history, familiarity of its historical and literary association, formalization of features such as movement for dance, formalization of presentation and lastly excellence, aesthetics, and enduring quality. Narayana (2012). The essence and soul of the art of Indian dancing is spiritual, which is the guiding element of all Hindu art. Dancers being fully engaged in the chosen activity without the distraction of other self-centred thoughts, serves as a route to self knowledge as well as supreme power.

Anything living is a part of constant process and development. Kathak, one of the eight classical dances of India has its roots of origin in the temples of North India and ever since it has always remained in a constant journey of revival and reinvention.

Education in Kathak plays a vital role in keeping the dance form spiritually intact and thus traditionally alive. It responds to the cultural shifts with innovation and relevancy while also connecting practitioners to the core community and its spiritual values.

The role of a Guru is instrumental in cultivating the sense of spirituality in a disciple. Literally 'Gu' means ignorance and 'ru' means remover and hence Guru is the guiding light who removes ignorance from the life of a disciple by teaching him values, skills, and ways of thinking while also imparting knowledge and age-old traditions. Rituals like touching the feet of the Guru in reverence not just render devotion to the Guru but also bring discipline in the life of the practitioner. The Guru Shishya Parampara builds long term relationships and develops dedicated students in the long run.

The university system of education as alternative approach in the current scenario on the other hand delivers the teachings of the subject using a standard method of an examination-based control and a regulated monitoring of the classroom teachings which evolves the students knowledge base and skill set into a more codified, formal and widely acceptable in terms of degree and rightful knowledge of the subject. This structure being syllabus-oriented allows the student to proceed in a systematic manner and thus also receiving validation from both the Guru and the institute together.

The literal meaning of Kathak is one who narrates a story. The storytellers were the wandering bards of North India, also known as Kathakaars (males) and Kathikas (female) who were motivated by spirituality and told divine stories through the medium of gestures by dance and music. Singing such praises to the God is a prime part of the Kathak repertoire as generally dancers start their recital with an invocation to the God. Usually Vandana, Stuti, Bhajan or Shloka form part of the invocatory compositions that are performed to consecrate the dancing space as sacred and to embody the qualities of the divine. Praising the deity or conveying the stories related to them becomes the theme over here and by repetitive practice, the dancers inculcate a sense of Bhakti (devotion) to the Almighty. The content of Kathak as it has been taken from the ancient texts and mythological scriptures thus displays a spiritual zest indeed.

Apart from the invocation, the dancers at the start and end of their practice also perform a composition called the Bhoomi Pranam. It is a ritualistic piece where dancers touch the ground in a humble bow decorated with subtle hand movements. This is also drawing an apology from Mother Earth as they strike the ground with

their feet while they dance on the same piece of land they call 'Mother'. To always rever the base upon which glides the dancing feet is upheld in all Indian dances and thus it is often called as the Bhoomi Pranam.

Along with the Earth it is also seen that the dancers also worship the four directions, the Sun, the Moon, and the entire Space that behold their graceful dance for always.

The Bhoomi Pranam is even coalesced with a 'Namaskar' which is symbolic of the dancer's adoration of the Gods, salutation to the Gurus and greetings to the Audiences, all of which are considered essential at the onset of a performance. Dancers usually do not speak to the audience directly until after the beginning pieces as it is a sign of paying respect to the Spiritual Power before, they may introduce themselves, welcome the audiences or extend their gratitude to their patrons or program organisers.

Students in Kathak are also taught to handle their Ghungroos (ankle bells) with utmost care and reverence. Therefore, some also touch their Ghungroos with closed eyes in prayer before initiating and after finishing their daily dance practice. These little gestures make the entire learning process as a spiritual expression where connection with the Supreme becomes quintessential.

Traditionally Kathak has been a solo artform where interacting with the audience and taking them to a spiritual state has always been its primary goal. It is said that Kathak evolved from the Raaslila of Brij and the Manipuri Raaslila classical Dance of Vrindavan.

The Maha Raas Leela which is known for its spiritual essence that cultivated the dancing realm of each and every Gopi as all of them were known to be dancing with their own individual Krishna who is said to have multiplied his form for every single Gopi who participated in the Divine Dance. As per Gita, the word 'Rasa' is symbolic of Lord Krishna himself. The word 'Raas' stems from 'Rasa' indeed. Similar to Raas, Kathak happens to bear the same protagonist that is Shri Krishna. Abundant stories pirouette around Krishna here and thus Kathak is said to be incomplete without Shri Krishna. Replete with the themes of Krishna, Kathak is also thus known as Natwari Nritya. In recent times, Kathak is admired in all formats i.e. solo, duet or group performance styles. In Kathak, students are trained to perform both the female and the male acts of the dance and this reinstates the philosophy of 'Advaita' meaning 'oneness of whole'.

Education in Kathak encompasses celebration of the human experience as evidently Kathak unlike all other classical dance forms bears the traits of the Lokadharmi nature of expression or abhinaya which means life oriented or that which presents an unfabricated natural way of life with less rigid or stylised tendencies looking classically aesthetical at the same time.

The classical nature of Kathak, stylised movements and a well thought repertoire and all of this intended towards spiritual elevation and performed to worship the God made Kathak the 'Margi' style of dance. Marg meaning 'path' or 'pranali' is well found in Kathak as the training here is rooted in the concept of Taal. The manner in which the beats of the Taal are arranged is referred to as 'Marg'. Therefore Marg forms a base in the presentation of Kathak. Taal provides the dancer a set frame for an entire part of the repertoire. The word taal is broken down literally to mean 'Ta' as Tandav and 'La' as Lasya. This indicates that Kathak dance is both vigorous/masculine as Tandava and also soft/feminine as Lasya offering balance of the cosmic energies - male and female which is quite true for Kathak.

Taal refers to the time cycle which is a cyclic arrangement of beats to measure time. The unit of measuring duration of a Taal is called Beat or Matra. The first beat of any taal which is usually most accented is called Sama. The duration from Sama to Sama in any Taal is called Avartana. The melodic phrase which supports the rhythmic structure of any Taal is called Nagma/Lehra. The gap between two consecutive strokes or matras is called laya or tempo which generally decides the speed of dancing, singing, or playing instruments in Kathak. [Maharaj \(2022\)](#) Vilambit (slow), Madhya (medium) and Drut (fast) are the three tempos that weave across the length of the entire repertoire.

The key parts of the Kathak repertoire are Nritya, Nritya and Natya. Nritya means the pure rhythmic part of the dance which does not include any expression (Bhava) or acting (abhinaya). Natya is Drama (abhinaya) while Nritya is the combination of both Natya and Nritya that includes not only acting but also expression along with rhythmic interpretation. [Maharaj \(2022\)](#)

Nritya (non-interpretative) is usually performed first in order among Nritya (interpretative/expressive) and Natya (theatrical/dramatic) that proceeds later in the sequence. This spiritually indicates that the performance as a whole moves from its meaningless nature towards meaningful and from metreless to metred. Attributes such as ease, beauty, playfulness bind the performance in the starting before it flows into more profound complexity and flourish.

The dance syllables that are produced from footwork pertaining to some specific Taal are called Tatkaar syllables. The base of Kathak dance is grounded in Tatkaar. The basic bols of Tatkaar are Ta, Thei, and Tat. Research and findings indicate that Lord Vishnu in his incarnation as Vamam avatar produced three distinct sounds taa - thei- tat when he conquered the three worlds as 'Trivikrama'. Vishnu's feet falling on different elements Earth, Water and Space produced three distinct sounds which encapsulated the basic mnemonic syllables of the Kathak dance. [Srivastava \(2008\)](#)

The word 'Tatkaar' is made up of 'Tatt' and 'akara' which in Sanskrit is also used for Brahma who is both luminous and formless while 'akara' means form or shape. Hence the fact that Dancing is the art of giving form and shape to Brahma, aakaar to the Niraakaar through sound and movement. Also, Pt. Birju Maharaj said that 'thei' is the form or rupa of Shakti and "ta" is God. They are both rupas of Lasya and tandav and both combine to form 'tata' in which the whole universe is embodied into one. [Srivastava \(2008\)](#)

Tatkaar forms the quintessential part of Kathak. It is even performed in between two consecutive compositions as it helps the dancer to return back to the base rhythm, meanwhile also enjoying the flow of the laya for one or two interim avartanas. Hence it is also a conscious expanding process.

The basic posture for Tatkaar in Kathak has been called Naman (as per Ang kavya by Pt. Birju Maharaj) with both hands in a loosely clasped position, six inches in front of chest centre with the right palm over the left. [Maharaj \(2022\)](#) This is the main position of the hands for footwork in Kathak. The joining of both palms connects the right and left halves of the human body together and thus builds a sort of solidarity in the entire frame of the dancer both mentally and physically.

Another basic posture utilised everywhere else apart from footworks in Kathak is called 'Utpatti' (as per Ang Kavya by Pt. Birju Maharaj) where both hands are brought near the chest centre, first finger tip and thumb touching each other and palms facing downward. [Maharaj \(2022\)](#) Kathak is said to be a two dimensional danceform as all basic hastak (hand movement) start from this position and also return to the same place eventually after the completion of the step/movement. This

happens to be the place where the human heart beats and thus the centre of all human activity. This centre stretches into all directions in dance and brings back all the energies from each danced movement replenishing it again to the centre. Reverting to this base position (of the heart) in Kathak after every composition ends and getting merged once again with the spirit of the ongoing lehra tune is a form of yoga/meditation indeed. This may relate to Shiva's consciousness as the interim Avartana and springing back into dance as Energy in the Shiva's Cosmic Dance. Kathak is therefore an excellent union between the mind, body, and soul and thus it is a great form of Yoga as well.

The dancing bells (ghungroos) in tatkaar and the entire dance provide the dancer balance in their chakkars (spins), facial muscle activity for abhinaya (expression), proper positioning of the body parts (ang, pratyang and upangas) in their posture and mudras. The fast tatkaar and the entire Nritya part in Kathak relieves the dancer of anger, tension, ego etc and gives a pure heart, a sound mind and an agile body thus rendering a real spiritual uplift in the practitioner.

The standard chronology of presentation that is the repertoire of Kathak starts with the Vilambit (slow) laya just as the human life moves from a relaxed and carefree state to a fast-paced and busy phase of life, similarly the speed of the danced compositions in Kathak is increased gradually as we progress. Generally, the Vilambit laya begins with a footwork piece i.e. the Upaj which are brief patterns of footwork spontaneously created with the Taal structure. [Maharaj \(2022\)](#) It is generally a graceful line of improvisations which the dancer develops while creating harmony with the chosen taal. This activity is akin to the soulful journey of life where spirituality is the very sound which we walk upon.

Next, the dancer enters into a composition called Thaata wherein he/she holds the body in a particular dancing stance while making subtle movements of eyebrow, eyes, neck, wrist and upper torso. [Maharaj \(2022\)](#) There is a certain kind of refrain in the first few beats of the taal cycle when the dancer blends her frame or moving style with the ongoing lehra in quite a meditateness before striking a short tihai and arriving at sama, the first beat of the tala. Arriving at the sama within seconds of time in the Thaata appears quite a miraculous act and the awareness of meeting with the root origin after each cycle is a beautiful realisation itself.

In succession to this, an Aamad follows which is made up of only syllables of Ta Thei Tat, using very slow, broad, and graceful movements. [Maharaj \(2022\)](#) It is a composition filled with the notion of synchronicity as the movements flow on both sides of the dancers enjoying the beauty of the laya in particular. The word Aamad literally means aagman or entry while the dancers used this composition as an entry into the durbar in Mughal times, it has been assimilated into the repertoire as it may be believed as a cordial beginning composition on the stage, into the world or into a spiritual revelation of the Almighty.

The last stance generally the dancer acquires at Sum is a pose where one hand of the dancer horizontally points to the audience and the other hand points vertically to the heavenly sky, which is often taken as a symbolic movement that whatever we receive from the Almighty, we give the same to the audience. By some people in this posture the right palm on top is taken as Krishna (represented by the Morpankh that he wears) and the horizontal left hand's pose is taken as Krishna gently holding or caressing Radha by his left side. The love between Radha and Krishna is always acknowledged as the most divine and spiritual one and Kathak upholds this image of spirituality in the Aamad section and at many other places ahead as well.



Generally, the Vilambit laya ends with a Tihai before proceeding to the Madhya laya.

A Tihai is a rhythmic phrase or pattern repeated three times, mostly executed through feet. [Maharaj \(2022\)](#) There is a special significance of the number three in the Hindu religion as this universe is believed to be ruled and maintained by three Gods - Brahma (the creator), Vishnu (the preserver) and Shiva or Mahesh (the destructor). Hence the occurrence of the compositional phrases as taught in Kathak in patterns of three or its multiples is frequently seen, especially in tihai and mostly chakkardars where a certain group of syllables are repeated thrice before it arrives at the sama.

Madhya (medium paced) laya follows after the Vilambit laya. This speed is a bit faster than the vilambit and not essentially its double because laya is a relative factor depending on the control of each dancer. [Maharaj \(2022\)](#)

Tukras, small pieces of rhythmic compositions, performed with the entire body (feet, hands, torso and eyes etc) [Maharaj \(2022\)](#) are a major part of Madhya laya and even Drut laya. Distinctive categories of Tukra include Natwari, Tatkaar, Sangeet, Parmelu etc and each kind possesses different features but in each variety where the dancers highlight each ebb and flow sometimes also mixed with complex pirouettes and then finally landing on the sama after a long string of movements also keeping in with the laya at the same time, the last stationary pose witnessed becomes a soul-stirring moment, a consciousness-elevating experience and a supreme kind of ecstasy for the artist.

Natwari tukdas are known to comprise syllables like Kran and Tram. As per the Hindu thought and tradition the creator Brahma is always shown as seated on a lotus flower which stems out from the navel of Vishnu. Also the rendition of bola tram kinetically is similar to the lotus coming out above the water and the symbolic use of the lotus in Kathak once again makes a bid to point to an association with Vishnu who is portrayed in yoga nidra in the ocean. [Srivastava \(2008\)](#)

Parmelu tukdas, one other prominent composition uses several types of syllables and also the imitation of the sounds from nature like Kukku, Jhijhi, Jhanak, Thharra etc [Maharaj \(2022\)](#) such that it captures various beautiful images, sounds and vibrations from the nature itself. The daily lively activities of birds, animals, musical instruments, ornaments and also the natural forces of land, water, fire and space resonate through these rhythmic structures.

Drut laya follows after Madhya laya and generally comprises Paran, Chakkardars, Gat, Kavitt, Footwork etc. A very strong and bright part of the repertoire is Paran which are rhythmic phrases composed of only pakhawaj syllables (bols) executed with vigour and virtuosity. [Maharaj \(2022\)](#) Also Parans are attributed to be of many types. Jaati, Yati, Darja are few attributes and certain other kinds of features include Kamali, Farmaishi, Badhaiya, Aagat/Anaagat etc. It becomes indeed a spiritual experience to simulate the form and nature of the variety of Jaati or Yati parans while playing with the time and space intended in the shape or design of these compositions. Various abstract and expressive themes are also exhibited through special parans that vibrate mere life through dance. The Raigarh School of Kathak heralds quite interesting compositions that are exuberant with a vivid and strong symbolism, holding qualities of elemental forces of nature and lively concepts like cloud (baadal), lightening (bijli), bird (pakshi), elephant (gaj) etc. Here, the syllables used sound very much coherent with the moves and activities of the concept dealt with and thus dancing to them is to resonate with the music that nature directly holds for all humankind.

There after comes Kavitt that are poetic Drut laya compositions, more descriptive or dramatic in nature. [Maharaj \(2022\)](#) Here each word is interpreted and expressed differently, keeping the rhythm of movements and the flow of poetry seamless. In this process the dancers become one with the lyrics and reverberate with a particular chhand (metre), nourishing their soul with the specific meaning as evident in their movements' expression.

Next in succession comes Gat Nikas and Gat Bhav. Gat Nikas is the most elegant and graceful piece where a meaningful or an abstract dancing stance is held and the dancer moves in a stylised walk or gait. A few typical ones are Sidhhi, Bansuri (flute), Ghunghat (veil), Rukhsaar (cheek), Gaj (elephant), Mayur (peacock), Matki (pitcher) etc. [Maharaj \(2022\)](#) This is one of the most explorative part of Kathak as over here dancers with their own individualistic style and stance explore various nuanced moves to portray how they carry themselves while dealing with those objects in daily lives or themselves becoming the theme object to display a subject say to showcase the gait of various types heroines holding or handling their veils uniquely and very different from one another as they move. Here we see that Mudras in Kathak are not just a gesture but a movement with intended expression of the eyes that may differ with changing contexts and situations.

The Gat Bhav is an extension of Gat Nikas where a story is enacted using the gesture language and facial expression (without the help of words). Common examples are Chhed Chhad (to tease or play pranks), Makhan Chori (stealing Butter milk), Holi (colour festival), Kaliya Daman (Krishna slaying the poisonous serpent king), Govardhan Leela (Krishna lifting the mountain) etc. [Maharaj \(2022\)](#) Hereby, how one dancer taking all characters and playing each one's role, itself shows how the dancers are prepared to remain in a flexible state along with a sama bhava (a balanced state) and enact the different roles in life too, with the same attention, beauty, vigour and exuberance as demanded by the particular hues of life. Thus, to be able to flower with the absolute intention as the expression of the character variably needs, is a spiritual revelation in itself.

The role of accompanists in the Gat Nikas, Bhava and the later expressive compositions in the repertoire is very important and fulfilling. How the beats of the Tabla are quite distinguishing for all the syllables like Dha, Ta, Tat, Thei or be it any longer phrase from the entire body of the Theka (the tabla syllables) and the dance syllables as used in Kathak elsewhere, the dancer tends to develop a communion with the sound that is produced from the strokes on the drums or the stringed instruments alike. This is actually what we call the Aahat Naad (that which can be heard) and thus the lightest or even the strongest flourish of the beats or the tune sets the dancer's soul in the most rightful frame for the theme being danced/enacted. Thus, the relationship between the accompanist and the performer is of great importance. This tuning is vividly seen in the next segment of the repertoire which is footwork.

Footwork in Kathak consists of long patterns of rhythmic phrases woven in succession that are variations and expansions of a base rhythmic phrase divided to showcase the various dimensions of foot movement. Example: Tatkaar, Lari, Layabaant, Chalan, Layakaari, Jugalbandi, Zarab etc. [Maharaj \(2022\)](#) The dancer and the accompanist especially in the Jugalbandi or the Sawaal Jawab set a spiritual realm for the audience as it is quite notable here how the dancer deciphers the beats played by the Tabla player to produce the same through his/her own tapping movement of the feet.

In a particular type of footwork called Lari we notice how a single root base is allowed to change each time opening up new possibilities of improvisation and the

very joy of it. Another special footwork known as Zarab is one where the dancer lays stress with their feet on some beats of the Taal while skipping the other ones. This accentuates a wondrous silence in the gaps created by the weighted transition of the dancer's feet, all throughout the display of this artful piece. The spiritual insights audiences gain from this splendid manifestation of the Taal's Tatkaar is majestic.

The basic root of Taal is 'Tal' which means the 'earth' and the syllables of Tatkaar also hold a spiritual meaning indeed. According to Pt. Rajaram Dwivedi 'Ta' means 'Tan' (body), 'Tha' means 'Thal' (earth) and 'ee' means 'Ishwar' (God) and 'Tat' is the sound which the dancer produces on striking the earth with his feet and hence it is said that whatever with the body, the dancer performs on the ground, it is an offering to the God.

Towards the end, when the most basic and starting note of all Kathak education, the Tatkaar is Drut laya is rendered in a very fast speed, subsequently, this part in practice or performance along with all the instrumentation together disseminates the energy vibration of the dancer's inner self or the soul (jeev, praan ar aatma) and hence is often addressed as an encounter with the Anaahat Naad (that which we cannot hear). This transcendence of both the body and the danceform towards realisation of consciousness and spirit is the supreme goal of life. Such an experience is a form of Saadhna that Kathak education provides the practitioner. When the performing body communicates with the inner spiritual self, one is able to acknowledge various Bhava (constant state of mind/ sentiment) and externalise them to the audience as Rasas (dominant feeling/emotion). The realisation of Rasa is possible only in the presence of an audience. How dancing for the audience whom the dancer considers as a higher power than himself/herself, sustains the spiritual essence of the audience towards the realisation of Rasa.

Certain other special dramatic items which are interspersed in the repertoire of Kathak have their own importance which take the dancers to another spiritual dimension.

A very popular one is Thumri, an intense piece in abhinaya and a poetic composition mostly highlighting love, playfulness, longing, and beauty. [Maharaj \(2022\)](#) Dancing to this piece with mostly love as the dominant theme here, shows the spiritual longing for the divine. It is a meditative act because in Thumri one line is expressed differently in various manners and weaved into different contexts yet bearing the same meaning and direction thereof.

The Gazal performed in Kathak is a composition of Urdu Poetry with a feel of sensuousness, pathos or surrender [Maharaj \(2022\)](#) which again is a way of soulful enquiry or a constant search of the aatma for the submission to the divine or the parmatma.

Tarana is a special musical composition set in a particular Raga, using meaningless terms like dere na, tanome, dira dira dim etc. [Maharaj \(2022\)](#) Dancing to this particular and one of the most beautiful compositions in Kathak adheres to the fact that lyrics are just the guidelines while the music provides the rhythm for the flow of the movement. Hence the rich Indian Ragas set the tone in this composition, and it is the dancers who with their own spiritual intents choreograph the same Tarana differently, also displaying the variety and organisation of beautiful hand or feet movements, Kathak education brings them.

Just like education is the basic measurement of an enlightened society, a standard repertoire in Kathak imbibes a dancer with various forms of explorations and thus a spiritual journey it becomes. While preparing for performance, a student prepares a sequence of compositions for repertoire as per his/her own choice, style, and persona also considering the occasion, time, and place. Thus, each performance



has a unique fragrance of its own. Students here, learn a huge variety of compositions set in different taals like Teentaal (16 beats), Jhaptaal (10 beats), Ashtamangal (11 beats), Dhamaar (14 beats), Pancham Sawari (15 beats) and so on. Therefore, after an immersive connection with many beautiful compositions, students tend to develop the ability of creation and come up with their own unique little creations and hence this process of looking inside the base learnings, playful research happens that unfurls their own compositions that finally meet with the sama (the first matra/beat in each cycle). Hence, training in Kathak exhibits them to different hues of spiritual advancements in life as well.

Regular practice of the subject becomes part of life. This life-long involvement also welcomes traditional changes that are contemporary with the life of the artist and the Dance itself. The dancer always looks up to his Guru in all his endeavors as the Guru remains the thread in his entire art, cultural practices, and the tradition he carries lifelong with him. The Guru lights up the knowledge a disciple seeks through his/her journey in Kathak education. The notes or frequencies one is able to experience through the Aahat Naad contained in the classical dance education, sets the student free of all vices and impurities. As the students continue to assimilate the various aspects and elements of the Kathak training, they develop the sensibilities of spirituality in its highest form and degree, headed towards the Anaahat Naad (the divine realisation). [Dutta \(2022\)](#) This order is sustained through a constant devotion to the Guru, dedication to the artform and appreciation of the higher power within themselves. And thus, Kathak dance education truly initiates, engages, and prospers all students or artists towards a real spiritual development that enlightens the core, and education in Kathak is the right source of Spiritual development through Dance [Gupta \(2001\)](#).

### **CONFLICT OF INTERESTS**

None.

### **ACKNOWLEDGMENTS**

None.

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