

## CONCLUSION

There are certain facts and findings that came across while working on this thesis. Through this research work it is a humble attempt to pass on this rare information to the next generation so as to make them aware in the different areas of Kathak

In the thesis “The Traditional Legacy Of Jaipur Gharana-Kathak” the present researcher had tried to give the various synonymous words used for Kathak. It had its existence during Ramayan and Mahabharat period. In Ramayan Kathak word is related to Luv-Kush whereas in Mahabharat it is said to be the caste of Brahmins. In Charit Kosh it is said to be Vishvamitra’s Gotra, whereas there is a mention about the Gauri Kathak written by Gauri that comprised of one lac shlokas. Further it also reveals about the historic origin of Kathak, that shows the status of Kathak dance in ancient period, in Mughal period and in present period.

The rare information that present researcher came across during this thesis is the formation of Gharana. It was in the year 1895 during the rule of Maharaja Madho Singhji, the decision was taken of naming the Gharana on the name of city instead of naming it on individual’s Guru’s name. The two main gharana’s that were formed earlier were Jaipur and Lucknow Gharana and Banaras Gharna was formed alter.

Jaipur Gharana is one of the prominent gharana in Kathak dance form and Jaipur has been the centre of art in Rajasthan. It was interesting to find the fact that though the three gharanas were formed on the name of place but the Gurus and performers of Lukhnow and Banaras Gharana belong to Rajasthan only. Janki Prasad who was the promoter of Janki Prasad Gharana belongs to Melusar village in Churu district, Rajasthan who later on migrated to Banaras. Same way the names of the ancestors of Lucknow Gharana like Ishwari Prasad, Adguji, Khadguji are similar names found in Rajasthan like Israyya, Adagya, Khadgya etc.

In Rajasthan Kathak dance art form got the patronization of many patrons who appointed great Guru’s and Maestro’s. It is a humble attempt of present to researcher to give the names of such patrons, who themselves were knowledgeable, they by giving support, protection, respect and honor to the top class artistes have done an unparallel work and thus the legacy is continued till date.

During the visit to Archive Department, Bikaner the manuscripts of Ledger for expenses incurred for the maintenance of instruments gives the picture of the importance of classical dance during that era.

Under the Patronization of various patrons, the Kathak art form got developed along with unique technical qualities. It is a humble attempt to mention the rare technical aspects about Kathak dance form like Bhaav Anga, Laykari (rhythmic patterns), Kavya in Kathak dance, use of Chhand Shastra in Kathak etc.

Legacy is a tradition or Parampara. The tradition of Kathak art form was passed on by certain immortal Gurus to their sons' or disciples. It is a humble attempt to mention about such traditional families who had followed the tradition of carrying forward one profession since many generations.

It is a humble attempt to mention about such families along with its genealogy. The main motto was to bring certain information of the Gurus and their families whose information is rarely available till now. Further it was a kind effort to mention about those renowned artistes and disciples who carried forward the legacy of Kathak dance and has contributed in propagating this art form. They have done an unparalleled work of spreading this art form from one generation to another and today it has reached up to common people.

In Indian Classical Performing Arts the importance is always given to the practical area. These technical aspects are preserved in the notation system. In Jaipur Gharana-Kathak every guru was having a unique style of creating bandish as every bandish differ in the aspects like Bol Baat, Abhinaya and grammar and every bandish was having signature of particular guru. It is worth mentioning that only the artiste of Jaipur Gharana performs the varieties of bandishes in Vilambit laya of any taal.

The present researcher follows the legacy of Gangani family. Pandit Sundarlal Gangani have contributed by giving the treasure of compositions in every area like Mythology, Science, Mathematics, Gudarth, Riddle, Grammer, Vowels, Kavitts and many more. The present researcher had tired to include his varied compositions in notation system that present researcher has also performed at large. Along with this the compositions created by Pandit Jagdish Gangani (Guru of Present Researcher) are also given in Notation system. Today many renowned Kathak artistes are performing at national level the compositions of Pandit Sundarlal Gangani.

It is noteworthy to mention that in Baroda contribution of Gangani family is since 1951. The legacy of Pandit Sundarlal Gangani is been carried forward by their sons and disciples.

Apart form this it is a humble attempt to provide the Bandishes and compositions of other great Gurus and Maestro's in notation system who had contributed in developing Jaipur Gharana – Kathak. Who so ever will go through this notation system will be benefited of knowing and learning such compositions for performing.

Thus the certain facts and findings that were untouched by many scholars, authors and historians, that came across while working on this thesis should reach to the next generation, so as to make them aware about the historical facts, Rajasthan as a cultural heritage place for Kathak, contribution of various stallwarts, gurus, artistes and patrons who gave patronization to the Kathak art form, due to which the glorious legacy continued till date and should be carried forward to preserve our Indian Classical art from. It is a humble attempt to bring the facts of the glorious legacy which were untouched by many scholars, authors and historians.