CONCLUSION

This is the matter of pride to express the quality, qualification and characteristics of artistes of Churu district, Rajasthan, Jaipur Gharana, Kathak. The study of his Ph.D. work is definitely going to benefit a person and add a qualification of a higher degree Ph.D. that will enhance the whole of one's academic carrier.

The detail study of Jaipur Gharana till now which is exposed, mentioned and written by different authors, critics, scholars and historian, in their books magazines articles is not in enough depth of Jaipur Gharana. This is present researcher's attempt and study to give every possible minute detail information of Churu district artistes of Jaipur Gharana, Kathak.

Present researcher has covered the origin and history of Kathak in general. The history of Shekhavati and Bidavati with its origin is definitely going to give a new information in the study of Kathak dance, Jaipur Gharana, to all the artistes as well as students. This is absolutely a new information and in a true sense a real fact finding that since 13th century Kathak dance, vocal singing in the region of Churu district, Rajasthan is practiced by the people of Kathak community. Till now books of different authors have mentioned and focused only on Jaipur Gharana, which created an image that the artistes of Jaipur Gharana must be belonging to Jaipur city but in fact all the artistes of this Gharana specially Kathak community belongs to Churu district.

As mentioned earlier that Churu district consists of approximately 210 villages, which to best of one's ability was possible to found while collecting data and information for study. The artistes of Churu district, Rajasthan made the history in all the different areas, from temples to royal courts, universities, colleges, institutions, film industry, radio and television. Since ages the Kathak community of Churu district, Rajasthan
is continuously contributing in all the different areas, which are noted nationally and internationally.

As mentioned in the chapter of Churu Mandal that though it is a small district but the artistic roots have spread nationwide like river Ganges at its starting point is very small and narrow, as it proceed further, the speed and flow becomes very fast and it shapes wider and huge which also flows through different regions and nourishes the life. In the same manner artistes of Churu district, Rajasthan has artistically nourished and nurtured not only the cultural heritage of Rajasthan but whole of India by spreading and migrating nation wide for their livelihood and serving for the art.

The Gunijankhana of Jaipur, Bikaner and other kingdoms of Rajasthan state have patronized the art by honoring and respecting the artistes as all were highly salaried and paid. The royal courts have tremendously contributed by appointing the performing artistes, Guru's, in the service of Gunijankhana. The word Gunijankhana is itself a self-explanatory. 'Gunijan' means the learned class of artistes who are appointed for such department (khana) of performing art. The chart mentioning the yearly budget for different artistes clearly gives the idea that how keen the king was for developing, spreading and motivating art and culture in his own kingdom and dynasty. Besides this these kings have also built Nartanshala, Rangshala (Theaters) in their kingdoms for celebrating the religious events, which was enjoyed by people of his kingdom. On this occasion's special guests were also invited. Their wide vision had given the true wealth of manuscripts and books written in their time that are the evidence for today's time. This information will certainly add the knowledge to the students and all the knowledge seekers.

As present researcher hails from traditional family of Kathak community of Churu district, Rajasthan, Jaipur Gharana, Kathak, the experience has inspired to write a very special chapter on 'Gharana - A social perspective'. In this chapter present researcher have mentioned
about the attraction for the community, why this Gharana is differently flavored and colored. The reason is the boundations and love for the community, the soil that had played a vital role and its influence for beautiful style. The custom and beliefs socially has also enriched and hold with attractive artistic manner, as there is always exchange of boy and girl for marriages among this community. It is found that such exchange has also helped in developing the learning process because sometime after the marriage, boy who is talented but not rich enough, on other side girl’s father who is an reputed artiste and Guru, who is equally rich, gets ready to give his daughter’s hand in the hand of that boy. Later the girl’s father takes the initiative to train the boy. This is how process of developing other family began and love, affection, feelings, and respect helps to strengthen the social artistic roots.

The other important aspect is the blood relation and social artistic relation, which helps in the development of performance, as all the artistes professionally are interlinked with Kathak dancer and singer as brother, father, brother in law or any relative accompanying on tabla, vocal, pakhawaj, harmonium or padhant which shows the strength and spirit of Gharana and their understanding during the performance easily spellbound and grips the spectator. Such system justifies in true sense the meaning and beautification of Gharana, which embellishes as a whole.

The chapter ‘Reality’ is detailed information about the artistes of Kathak community of Churu district, Rajasthan. The chapter describes about the contribution in the Film Industry, since the era before freedom India till today. The artistes of Churu district have contributed in different areas as a dance choreographer, music director, music arranger, music programmer, rhythm arranger, producer, musicians, and percussionists. Though every artiste hails from traditional families of Churu district, Rajasthan, Jaipur Gharana, Kathak, they have made a special icon as classical artistes as well commercial artistes. This chapter describes more of contemporary and commercial work of Film Industry. Currently the
artistes contributing in Film Industry of Kathak community are highly reputed and are renowned names. This information is new and correct, which will open the new dimensions and peers in the study of Jaipur Gharana, Kathak.

The chapter ‘Tatva - the Elements’ will definitely create interest among the students as well learned artistes who in a true sense are eager to know and learn the bandishes and compositions (special technical knowledge). This is present researcher's attempt to give the compositions of different technical aspects of Nritta, Nritya, Sahitya, Bandish of gayaki anga, and few of Tabla’s Kayda and Gat, which is contributed by Kala Gurus, performing artistes and practitioners. Few bandishes are taken from the book ‘Sangeet Gyan Prakash’ by Pt. Girdharprasad Jaipurwale and from ‘Kathak Ke Pracheen Nrityang’ by Smt. Geeta Raghuvir. Special focus on the compositions of Pt. Sundarlal Gangani’s work and creativity, which is complied by Shri Harish Gangani. The above mention bandish, thumri is graphed in notation system in different Taal, which will be useful for learning easily. Such work of great Guru’s proves the enrichment of Jaipur Gharana and also the development and growth of Churu district, Rajasthan, Jaipur Gharana, Kathak.

The personal interviews of performing artistes and Guru’s is a great source in expressing the different experiences of their learning process, riyaz, behavior and interaction with father as a guru, father in law as a guru, guru as a guru. Though it is not an institution, but in the system of Guru Shishya Parampara there are strict boundations and rules of Guru himself. The content includes their experience as a teacher with different institutions and organizations, their performance at national and international level, achievements, awards and other credits with their genealogy. This information will definitely create an interest among the students, readers, and artistes and will inspire and motivate them for becoming an artiste of good cadre.
As an academician, performer and traditional artiste present researcher's sense of observation, experience, detail study of Kathak dance practically and theoretically got imparted from finest university that is Maharaja Sayajirao University of Baroda as well traditionally under Guru Shishya Parampara. At this point present researcher is able to state strongly and authentically the information which has been got possible to collect from artistes of Churu district, Rajasthan, Jaipur Gharana, Kathak. This information is as possibly correct and absolutely a new detail information. In other words this is a new arrival of hidden part of Churu district, Rajasthan that consists full of fact in it. This information will give new vision and dimension to their thoughts as well the detail study of Jaipur Gharana; Kathak will benefit and enhance the whole of Kathak community of Churu district, Rajasthan. Every generation will get benefit of such study and information.

After passing through the process of fact finding one can meet to the observation of unique facets of artiste of Jaipur Gharana that the Churu district, Rajasthan is rich in all the traditional art from of Gayan, Vadan and Nartan. The said trio has its own peculiar style of Kathak dance, vocal singing and instrument playing (percussion instrument). For this quality of peculiar style the Gharana got form due to the royal patronage of Jaipur and other dynasty of Rajasthan, though the artistes belong to Churu district, Rajasthan.

Hence the fact finding of such rich contribution by Stalwarts, Guru's, Maestros, Performers and Practitioners has kept the art of Gayan, Vadan, Nartan alive since ages, no matter what pain and difficulties they have gone through. They have really given a wealth of heritage and art continuously to every generation, which has got flourished and adopted by all class of people and society. All great artistes deserve 'Koti Koti Vandan' for giving and keeping alive the tradition of this Gharana.

"अस्तु"