



## RELEVANCE OF PARANS IN KATHAK DANCE

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### ABSTRACT :

There are two types of performances in Kathak dance: -

1) Bhav Ang 2) Technical Terms

1) *Bhav Ang* : - In *Bhav Ang* performers perform *stuti*, *gaza*, *thumri*, *bhajan* etc.

2) *Technical Terms*: - In this performer performs *toda*, *tukra*, *tehai*, *paran* etc.

They are treated to be something very special in dance presentations. *Parans*, when presented even stand to evaluate the standard of an artist. *Parans* have made a long way to attain such a position in the Indian classical dance tradition. All the *bandishes* have their own abstract and are presented in that way only. For eg: If we are performing on *Natvari* it's different from *Toda* and *Tukra* and if talking about *Paran*, *The Veer Rasa* will be the prime expression in it. In the same way, while performing *paran*, the focus should be on *Veer Rasa* while expressing it through the movement of the body. *Parans* seem to be a mountain in Kathak dance because *Paran* is the only prime *bandish* of *Veer Rasa*. All other *bandishes* are *Lasya Angi* and dependant on softness.



**KEYWORDS :** *Paran*, *Kathak Dance*.

### INTRODUCTION :

*Paran* is only *bandish* which is related with *pakhawaj bols* and others are *nritya bols*. A complete repertoire of Kathak dance only when it uses all the *bandishes* in it from *Thaat* to *Paran*. *Paran* is a sudden twist in *drut laya* of Kathak dance. The huge numbers of *Parans* found to be danced in Kathak at present. They are generally danced with bold, broad and vigorous movements.

**REVIEWS OF LITERATURE:** - There are so many Kathak Books, Thesis and Articles in which *paran* is described but there are some Kathak Books, Thesis and Articles described the relevance of *parans* in different ways which are as below:-

**BOOKS**

S.No.	Author	Name of Book	Publication	Year of publication
1.	Kapila Vatsyayan	Indian Classical Dances	Director Publications, Division Ministry of Information and Broadcasting Government of India, New Delhi	December 1974
2.	Bhagwandas Mridangacharya	Mridang Tabla Prabhakar Part-1	Sangeet Karyalaya, Hathras	1860
3.	Bhagwandas Mridangacharya	Mridang Tabla Prabhakar Part-2	Sangeet Karyalaya, Hathras	1860
4.	Manjiri ShriRam Dev	Kathak Komudi	Manjiri Shriram dev Publicaton Thane	2000
5.	Enakshi Bhavnani	The Dances Of India	Russi J. Taraporewala, Bombay	Second Edition 1970.
6.	Guru Vikram Singh.	Natavari (Kathak) Nritya	Ray Brajeshwar, lucknow	1984.
7.	Shovana Narayan	Indian Classical Dances	Shubhi Publications, Gurgaon,	First Edition 2005.
8.	Tirath Ram Azad	Kathak Darpan	Nateshwar Kala Mandir, Delhi	Second Edition 2002.
9.	Kartik Ram	Raigarh Me Kathak	Ustad Allauddin khan Sangeet Academy Lalit Kala Bhawan	First Edition 1992
10.	Tirath Ram Azad	Kathak Gyaneshwari	Nateshwar Kala Mandir, Delhi.	Second Edition 2002.

**Thesis**

S.No	Topic	Supervisor	Scholar	Year
1.	Sugam Sangeet Ke Kshetra Mein Avnadh Vadyo Ke Bhauayami Prayog:Sangitak Anusheelan(20 <sup>th</sup> Century ke Vishesh Sandharb Me) IKSVV, Khairagarh	Dr.Naman Dutt (Supervisor) Dr.Parth Chakaravati (Co-Supervisor)	Sh.Vidha Shankar Trivedi	2008
2.	Bharatiya Sangeet Mein Prachalit Pramukh Dvimukhi	Prof. Mukund Bhalke	Sh. Ashish Devangan	2009

	AvnadhVadyo Ka Banavat Wa Vadan Shailey Ke Aadhar Par Vishleshanatmak Adhyayan IKSVV, Khairagarh			
3.	Natyashastra Evam Sangeet Ratnakar Mein Varnit Avnadh Vadyan ka Tulnatmak adhyayan IKSVV, Khairagarh	Prof. Mukund Bhalle	Sh. Sanjay Mishra	2009
4.	SangeetSamysaar Mein Neerupit Avnadh Vadya,Ghan Vadya Aur Taal Sambandhi Avdharna Ka Vishleshanatmak Adhyayan IKSVV, Khairagarh	Dr. Parth Chakravarti	Sh. Brajendra Sharma	2012
5.	Bharatiye Avnadh Vadyo Ka Vishleshanatmak Adhyayan IKSVV, Khairagarh	Dr. A.k. Sen	Sh.Jawaharlal Nayik	1982

### Articles

S.No	Name of Author	Journal	Article	Month/Year
1.	Dr. Shivendra Partap Tripathi	Chhayanat, Sangeet Natak Academy, New Delhi	Aradhana ka Madhyam Stuti Paran	April-June 2010.

**Aim of Study:** The purpose of writing this research paper is only that, the audience, students and the readers whenever they see kathak dance they will understand that what is paran.

**RESEARCH METHODOLOGY:** In this research paper, Qualitative Research Technique and Analytical Research Methodology are used.

**Relevance of parans in kathak dance:-**In kathak dance parans are found to be a part of suddha nritta (Pure Dance) presentation. They are generally with bold, broad and vigorous movements.<sup>1</sup>

The important thing is that on whatever we are dancing on it must show the expression and it must be highlighted. The difference must be seen through the expressions only it does not mean that it seemed That, Tukra and Paran is performed in the same way. The difference should be very clear and obvious. The body structured, Foot work, expressions and Rasa should be similiar to the bols itself.

According to Geetanjali Lal Ji being an exponent of kathak dance she is analytically watching dance performances since early 1950. According to geetanjali lal ji *Tat Thai, Tram Thai* are the syllables of the kathak dance and rest of the bols is the parans. We have the large collections (bhandar) of parans on which we can dance. The bandish made from the bols of pakhawaj is called paran. That means the day, pakhawaj came into existence the paran are also came.<sup>2</sup>

There seems a prime consistency of taal in both tabla vadan and kathak dance. The idealness or the superlativeness of music in kathak dance only appears when there is a vice-a-versa connection is being displayed by the kathak performer. As in, whatever is played on tabla can be felt by the footsteps of a performer and when a performer presents the bols by footsteps; the same is presented on Tabla as an answer to it. The same is the pressure and the weight is on Tabla as of the bols of the performer. As compared to the other gharanas, the jaipur gharana's Kathak performers have this speciality to perform Mridang, bols of Tabla, *Tukra*, and *Parans* comparatively; that is performer by the footsteps on the sounds and all this is possible only after much hard work and swollen sence many years. All the gharans of Kathak

dance have the prime experience of Laya and Taal. As well as Toda, Tukra, Paran Judi Amad, are also presented which are related to the sounds of mridanga and Vadhya. Tabla, because is a full form of mridanga. So, all the mridangas and bols of dance are successfully presented on vadhya. Due to the detailed explanation of Tabla vadan connotations in the music of kathak dance. So as a result it has become one of the very important part of kathak dance and in its propaganda, The Tabla vadan has taken its very important space. They both complement each other.<sup>3</sup>

In Kathak dance, the bols other than the bandish of bols are the bols of the Tabla and Pakhawaj. The word paran has meurred from the word "Pran" of Sanskrit. Because in the form of paran, the pakhawaj player perform by pansing and pacing as in breathing and are mere numbers in bandish. Whereas, in pure dance the Toda, Tukra are performed by body movements that are kept extremely fine and in paran they are estranged. In the same way in Tandavi karan the parans are thought to be the symbols of kathak dance. Jati paran, Yati Paran, Bhadhiya Paran etc. and in the same way specifically on the sounds of Tabla and more types are likely to be – Dupalli, Tipali, Chaupali Paran etc. are the forms of paran in Kathak dance.<sup>4</sup>

The Dhilang is the word in which a performer gladly booms and returns to the stage or the floor with the occurence of this word. In classical vision we can call it as '*Utpalvam*' or '*Aakashchari*'. The use of its types has been multiplicity used in the Jaipur Gharana and the word or the bols had come repeatedly in various places in its bandishes.<sup>4</sup>

Paran is very important in kathak dance. The *taal* of pakhawaj is nothing without paran. It seems to be meaningless in kathak. For example:- If the performer perform just toda and tukra in Dhamar Taal, the effectual of that taal is decreases and when add veer rasa compositions like parans then the looks their own impact of Dhamar Taal.<sup>5</sup>

For complete performance of kathak dance if not perform paran- that is not at all possible. However, if too perform kathak dance 5 to 10 minutes, then performer tries that 2-3 todas and tukras if performed, then also perform a paran too. A complete repertoire of kathak dance only when it uses all the bandishes in it from That to Paran.<sup>6</sup>

According to Vidha Lal Ji: Paran can balance the performance very well. If we have performed the *toda – tukda* with the softness for a longer time, a sudden twist with veer rasa as paran could be a visual treat for the eyes of the audience. Kathak dance is not only for girls but for boys as well. So by keeping this in mind all the bandish like paran are made. Because a male performer does not look good while performing Krishna for a longer time where as he does in performing shiv as veer rasa. The beauty of the performance of the male dancers is always enhanced by the more parans they use.<sup>7</sup>

Kathak dance is so well beautiful and supreme in itself that it can be performed without paran also but it depends on our intelligence and education that how much we are capable of performing it without veer rasa and only with shinghar rasa to attract the audience.<sup>8</sup>

Change is the law of nature and it is necessary too. If by keeping the conservating thinking in our minds then, anyone can learn the art of dance of anyone but if we learn the art from a particular guru so the flavour of that guru automatically comes. As we say- the sweets of that particular sweetshop are delicious. The method to make sweets is same but definitely that particular shopkeeper has a secret ingredient or a flavour to the delicacy to stand out the difference. Same way, we put same flavours into the dance form of kathak to make it beautiful and to bring out the newness into it. Likely, when I learnt a paran from my guru, she thereby added a flavour to it that only she is capable of. Further, when I taught paran to my students I added a new and a different thing of flavour to it that only I'm capable of. By following this cycle a new concept or what we call newness can be brought up in it and this is what the creativity is. The less the creativity, the more the boredom to the audience feels they have already seen or watched this before. Every performance is same; it was same then and now. For that matter creativity is must to break the monotony of the boredom. Kathak dance is the solo art and duet dance form but now a day it has become a group dance also. So, every Kathak performer can bring the creativity according to his or her ability to bring the change. This is happening over the years. Every guru teaches their student according to their ability and creativity. So the process of teaching and learning brings out the new experiments. This also creates a different variety to

be seen. Every guru has his own style which is never same with any other guru. This is what the newness in kathak.<sup>9</sup>

With the passing of times which is created by gurus day by day. This also affects the significance of Kathak. The presentation of paran nowadays is going to be changed but the significance of paran in the kathak dance is still same because audience like different rasas in a performance, they want something new, something different. So that monotony would be broken up. So, there is spite in performance because of veer rasa in paran. That's why significance of parans now days is also same.

If we talk about earlier times, the magical parans were seen as into kathak dance. Performers take a slide while performing parans and its looks amazing; the banaras gharana specializes in this. In ganesh paran to make ganesh with the colours on the floor. In this dance, gulaal (colours) is spread on the floor and is covered with a cloth. The performer dances in such a way on the cloth, a elephant is drawn with the gulaal under the cloth. After the performance, elephant made by dance is shown to the audience, and they get so overwhelmed with happiness. According to some experts, gajj Paran is presented at this time. Pt. Sundar Prasad Ji and Shri Prakash Gulal Ji were the experts in this. These types of parans as a different types of piece in the kathak dance, which we called *adhbudh rasa*.<sup>10</sup>

The dramaturer in the jaipur gharana has invented some of the magical performance in ancient times. Kathak dance along with *chamatkar nritya* were also very proficient in those times. The performer excelled in this type of performance. But nowadays some performers perform this type of presentation. But still it has shown its proficiency with tradition of the kathak once in a time. To show the exterity one had to work hard, not only this but had to play with the dangers. As there is no importance of expressions in such dances but still the audience is overwhelmed after seeing this. At last, this dance has its isolated and habitual place in the category of dances. According to Lt. Pt. Ganesh Shankar Ji ; - Pt. Jagganath Prasad Ji, Shri Mohan Lal Ji, Shri Shivlal Ji, Shri Kundanlal Ji, Shri Khemchandre Prakash. Shri Bindadin Maharaj Ji of Lucknow gharana were expert in *chamatkaar nritya*.<sup>11</sup>

The parans of all the three gharana is related to pakhawaj. They presented the same by tweaks. They made the bandish according to their traditions. Jaipur Gharana is the oldest gharana of all. The accompanist of jaipur gharana was only pakhawaj players. They have huge collection of parans. The dancers also borrowed some parans from pakhawaj players and also they include in their dance.<sup>12</sup> They had a relationship of give and take with pakhawaj players.

Every guru has built something or the other in the bols of parans. Like by collaborating *amad* and *paran*, they performed and made it a *paran amad*. *Sameway parmelu* is a part of a *paran*. The bols of *tabla*, *pakhawaj*, *dance* and *nature (prakrti)* formed a *bandish* called *parmelu*. Same way its types can be changed too. Similar like *bandish* we also made by slightly changing the bols of the parans. *Paran* can be performed differently. This kind of dance is performed differently in a *vilambhit laya* and is done differently in a *drut laya*. The *bandish* is same but the style is different.

Parans are also included as interludes in a *tarana*. *Kumkum Dhar* mentioned that parans are sometimes used in between lines of a *thumri* to illustrate the text. She also told how her guru ji *Lacchu Maharaj ji* perfect with the technique of *Abhinaya* using parans where the composition might inspire or be inspired by a story, event or a person. *Munna lal Shukla* explained two different choreographics for the same *paran*. In the first the dance was abstract and techniques and in the second one, it shows a young lady who was caught in a downpour. *Pakhawaj bols* are used in several items in *kathak dance*.<sup>13</sup>

## CONCLUSION

*Paran* plays a very important role in *kathak dance* because *paran* is only *bandish* which is related to *veer rasa*. All other *bandishes* are *lasya ang* which are dependent on softness. *Kathak dance* is so vast in itself that the beauty of *kathak dance* cannot be reduced in any way, each *bandish* has its own beauty. All the *bandishes* have their own abstract and presented in that way only. *Paran* looks like a mountain in *kathak dance*. *Parans* are generally performed with bold, broad and vigorous movements. Expressions are not so

important in some parans, yet the audience is dazzled by seeing them. The beauty of the *drut laya* of kathak dance is visible only from parans.

Parans beauty is the same in today's time and earlier time. In earlier time when performer performed ganesh paran they made ganesha with the colours on the floor. This used to be an amazing scene and surprised the audience. And even today's, parans have same prestige and vastness. Performers take a slide while performing parans which looks amazing.

Along with the *drut laya*, it also gives great importance in pakhawaj taal like Dhamar Taal. The taal of pakhawaj is nothing without *paran*, the effectual of that *taal* is decreases and when add *paran* then the looks their own impact of Dhamar Taal.

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