



---

## PRESENTATIONS OF PARANS IN JAIPUR GHARANA OF KATHAK DANCE

**Ritika Chopra<sup>1</sup> and Dr. Simmi<sup>2</sup>**

**<sup>1</sup>Lecturer in Dance, KMV College, Jalandhar.**

**<sup>2</sup>Associate Professor , Punjabi University Patiala.**

---

### ABSTRACT

*Parans have made a long way to attain such a position in the Indian Classical Dance tradition. There are number of varieties of parans in dance. In kathak dance there are huge and different types of parans in all gharanas like Lucknow Gharana, Jaipur Gharana, Banaras Gharana and the Raigarh Darbar.*

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

### INTRODUCTION

Parans are the bols of Pakhawaj. All the parans belongs to pakhawaj or taken from the pakhawaj vadaks. Pakhawaj too has its own gharanas. The kathak gurus have taken the parans from the different pakhawaj gharana and have performed on it. The difference is seen in the performances itself as they clearly don't identify that the bandish taken is from Jaipur Gharana or Lucknow Gharana or from Banaras Gharana or Raigarh Gharana. As all the bandish's have similarities among them but basically the difference is recognized in the performances only. Accordingly, one identifies the gharana whether it is from Jaipur Gharana, Lucknow Gharana, Banaras Gharana or Raigarh Gharana.

### REVIEWS OF LITERATURE: -

There are so many Kathak Books, Thesis and Articles in which paran is described but there are some kathak Books and thesis described the presentations of parans in Jaipur Gharana 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.	Sunil Khotari	Kathak Indian Classical Dance Art	Abhinav Publications, New Delhi.	1989
3.	Kathak	Shovana Narayan	Wisdom Tree	2004
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.	Dr. Laxmi Narayan Garg	Kathak Nritya	Sangeet Karyalaya Hathras	2018
9.	Dr. Bharti Gupta	Kathak Sagar	Radha Publications	2004
10.	Parkash Narayan	Kathak Nritya	Kala Publications Allahabad	Forth Edition 1981

**Thesis**

S.No	Topic	Supervisor	Scholar	Year
1.	Kathak Nritya Shelly par Mughal Prabghav IKSVV Khairagarh	Dr.Sabhapati Singh (Supervisor) Dr.Mandvi Singh (Co-Supervisor)	Varsha arun Patel	2004
2.	Kathak Nritya ke Prastutikaran ka Vishlehaatmak Adhyaan IKSVV Khairagaerh	Dr. Mandvi Singh	Samradha Chaundari	2014

**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 know about parans of Jaipur Gharana.

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

### Presentations of Parans in Jaipur Gharana of Kathak Dance

Jaipur Gharana is the oldest gharana of kathak nritya shelly. The first originator of jaipur gharana was Bhanu Ji. Involved Bandishes are used in jaipur gharana. In this gharana, the tora, tukra, paran etc. are presented in vilambit laya. Specially, Lamchad Parans are presented in vilambit laya.<sup>1</sup>

There is large range of bols in jaipur gharana bandishes, not even a single bol is matched with the other. This specialty is found only in jaipur gharana. In jaipur, they are lengthier and contain syllables which are rather crumbled and exist as a cluster of fragments within a beat or matra. As a result they demand lots of movements and sound productions in order to depict each of those fragments clearly, throughout the whole composition; the general characteristic feature of parans. They are executed with fastness, boldness, and clear footsteps and prove the taiyari of an artist distinctively.<sup>2</sup>

The exponents of these school were excellent pakhawaj and tabla players and their way of composing such bandishes were as if, to prove, even this particular skill. Often the clusters of bols were used to portray their skills in playing the drums with fast fingerings which when for the visual form of dancing through the movements from whole body became very clumsy and difficult too but still not given up. And their padhants are difficult too and sound somehow different.<sup>3</sup>

It is said that as much as their turban is twisted, their bandishes are also complex as a turban which is as much intricate the bandishes.<sup>4</sup>

There is one more speciality of jaipur gharana which is very attractive is that in parans the name of the writer is ahead. This credit goes to Pandit Narayan Prasad Ji. The education of this, gharana is very much calculated. That's, why tipalli, chaupalli, etc. parans are beautiful presented in this gharana.<sup>5</sup>

*"The Jaipur Gharana developed in the courts of the Kachhwala kings of jaipur in rajasthan. Importance is placed on the more technical aspects of dance, such as complex and powerful footwork, multiple spins, and complicated compositions in different talas. There is also a greater incorporation of compositions from the pakhawaj, such as **parans**."*<sup>6</sup>

And if we talk about presentations of parans in Jaipur Gharana they are very forceful, the presentations of jaipur is very repressive. They focus on taiyari of the dance very much. They use the bols of pakhawaj which are very repressive in nature. Large numbers of parans are presented in jaipur gharana, likely: Lamchad Paran, Panch Mukhi Paran, Gaj Paran, Singh Paran etc. This Gharana is presented in fast tempo that is why it has less suppleness, or it is less tilted or less usage of wrist in it. So, it is presented on the basis of its tempo and bols of parans.<sup>7</sup>

Parans in the jaipur gharana are shown through the movements of pakhawaj. Like: *Dhetam, Dheta-Dheta* will be performed in such a way like a pakhawaj is really played, means open movements are shown. The movements are similar to the weight of bols of pakhawaj. For example: Chaalang on the word of Chaalang and if Dhilang, a foot is curved backward. Chaalang is the prime focus in jaipur gharana. Similarly it is also seen in Banaras Gharana. Whereas, Lucknow Gharana does not follow this as it is basically a lyrical Gharana.<sup>8</sup>

In Jaipur, they are lengthier and contain syllables which are rather crumbled and exist as a cluster of fragments within a beat or matra. As a result they demand lots of movements and sound productions in order to depict each of those fragments clearly, throughout the whole compositions; the

<sup>1</sup>Dr. Maya Taak, Aitihāsik Pariprekshya Me Kathak Nritya, Pg: 175

<sup>2</sup>Dr. Dipanwita Singha Roy, Ph.D work, "A Comparative study of the Lucknow and Jaipur Gharana of Kathak Dance", Pg: 164

<sup>3</sup> Ibid, Pg: 165

<sup>4</sup> Dr. Geeta Raghubir, Kathak ke Pracheen Nrityag, Pg: 23

<sup>5</sup>Dr. Maya Taak, Aitihāsik Pariprekshya Me Kathak Nritya, Pg: 177

<sup>6</sup> Daisy Walia(Dr.), National Seminar "Role of Gharanas in the development of Kathak Dance", 2011, Pg: 14

<sup>7</sup>Interview of Guru Geetanjali Lal Ji (Jaipur Gharana), 11-4-2018, Delhi(at their residence)

<sup>8</sup>Interview of Vidha Lal Ji (Jaipur Gharana), 11-4-2018, Delhi(at their residence).

general characteristic feature of parans. They are executed with fastness, boldness, and clear footsteps and prove the taiyarri of an artist distinctively.<sup>9</sup>

Often speed dominates these compositions and the executions of movements become quite challenging. The formations of angles and dealing with curves have almost been less important than the speedy executions of movements devoid of any strategic facial expressions too.

The exponents of these school were excellent pakhawaj and tabla players and their way of composing such bandishes were as if, to prove, even this particular skill. Often the clusters of bols were used to portray their skills in playing the drums with fast fingerings which when for the visual form of dancing through the movements from whole body became very clumsy and difficult too but still not given up. And their padhants are difficult too and sound somehow different.<sup>10</sup>

Speed plays an important role. Bols of tabla, pakhawaj, dance, etc., are danced in high speed. Thus the fast movements with bold and clear feet stamping, mainly focus on the taiyari of the dancer, which in turn enhance the presentations of veer and roudra rasa.

Vilambit laya is given much more importance and almost all sorts of nritya terms, like, toda, Tukra, Paran Tehai, Footworks and some gats, everything are danced on vilambit Laya. Which called Lamchhad bandishes.<sup>11</sup>

Chakkar-s or spins are very much found with a number of varieties and high speed. Spins on single foot, fixing on the ground; mostly in case of two to three or four consecutive, fast spins so taken, are particularly found in Jaipur. The spins on both heels and toes are consecutively used in a composition too. Spins in diverse directions, in air by leaving the ground with a jump, and then with hand movements similar to those used in rajasthani folk are also found. Spins on knees, another aspect of folk forms, can only be noticed in this school which however has become very rare nowadays.<sup>12</sup>

Ganesh Paran is found extensively in Jaipur's presentations. Starting from the time of Radha Govind Sangeet Sar this has been prominently found in this gharana and in turn links it to an old tradition. This item of playing homage to lord Ganesha at the beginning of a dance recital is obviously a tradition of the Hindu culture. And can easily be found in Jaipur continuing from past to present. The Ganesh Paran mentioned in Radha Govind Sangeet Sar. Contains syllables exactly followed by today's exponents.<sup>13</sup>

झेझेकेकतकनटरीकयोसिंदुरचर्चिश्रुंडभमयनथरिकुथथरिकुकंदरीकथो।  
हय्रतौपय्रदौचिन्चलयनधिरिगीडय्रधिरिटिडदंय्रधिरिटिडदंय्र।  
विद्यारंमेविद्यहरन्कटिधौकीनकिनगकुकुंदां।यस्तंदेवानमामि  
सिरसाहतहकुकुतहतहहकुकुविद्यारंमेहरविद्यततधल  
तधलंगधलधलधिमिथौकिटकिटकिटकिनथौ।  
ततधिमि।नमथरिञ्जिनकिटझेञ्जंतदिदांञ्जिनकिट।  
तदितांतदिदांडेथरिकिडेडिडधौकिनुगदगकिनुदगथौ।  
ततधिमिनगयरि।किनकिटझेञ्जंतदिदांञ्जिनकिटतदितांतदिदांडेथरिकिडेडिडधौ।  
किडदकिउदगथौ॥

<sup>9</sup> Dr.Dipanwita Singha Roy, Ph.D work, "A Comparative study of the Lucknow and Jaipur Gharana of Kathak Dance", Pg: 164

<sup>10</sup> Ibid, Pg: 165

<sup>11</sup> Pt. Tirath Ram Azad, Kathak Gyaneshwari, Practical Compositions, Pg: 318

<sup>12</sup> Dr. Prem Dave, Kathak Nritya Parampara, Pg: 60.

<sup>13</sup> Dr.Dipanwita Singha Roy, Ph.D work, "A Comparative study of the Lucknow and Jaipur Gharana of Kathak Dance", Pg:157,158

**Paran By Kundan Laal Gangani Ji<sup>14</sup>**

धिनऽनक	धिनऽनकधुमकित	धाऽकिङ्धातिटधाऽकत्	ऽतिटधेधेतिटधुमकित	
किङ्धातिट	कतिटधा	ऽकऽत	धाऽकतिटधाऽक	ऽतधाऽ कतिटधा
धाऽऽऽ	कतिटधा	ऽकऽत	धाऽकतिटधाऽक	ऽतधाऽ कतिटधा
धाऽऽऽ	कतिटधा	ऽकऽत	धाऽकतिटधाऽकऽतधाऽ	कटितधा
॥धा॥				ऽकऽत।

This paran is full of Pakhawaj bols. We performed in this paran in such as way like a pakhawaj is really played, means open movements are shown. The movements are similar to the weight of bols of pakhawaj

**Uddan Paran By Pt.Durga Lal Ji<sup>15</sup>**

किङ्गतकथुनऽऽऽधेधेनानाकितक तकधुमकितक  
 धेताकिङ्गतकीगङ्गधाऽऽधाकितकधुमकितकधेता  
 किङ्गतकीगङ्गधाऽधाऽकितकधुमकितकधेताकिङ्गतक  
 कीगङ्गधाऽधाकितकधुमकितकधेताकिङ्गतकीगङ्ग  
 ॥धा॥

**CONCLUSION**

The bols of pakhawaj and tabla are used in parans of Jaipur Gharana. *Dheta, Dhumkita, Dhilag, Dhatit* etc. Bols are used in the jaipur gharana means the bols of pakhawaj are used. Jaipur Gharana looks energetic and forceful. The remarkable rhythmic subtlety, variety and intricacy in long parans is hallmark of the jaipur gharana. The style of Jaipur Gharana is full of Veer Rasa.

Feet stamping are very bold in order to create clear sound not only in footworks but also in tukda, parans, and even in kavitta-s and other compositions. Striking the ground with flat feet and different parts of feet like, heels, toes and both the sides are found without any compromise with the force and weight. Thus the sound produced remain clear and at an equal level and go exactly same with all the syllables uttered in a composition. The rest body parts will also move with the same speed.

Excessive use of Bhramari is another hallmark of Jaipur Gharana. For example, to take 21, 51, 64 etc. Revolutions is the main quality of this gharana. This Gharana always presenting in difficult taals like Laxmi Taal, Braham Taal, Ganesh Taal and many more in very easy way.

Thus due of adoranmrnt of these unique qualities, Jaipur Gharana has a unique identity in the world.

**BIBLIOGRAPHY**

- Taak Maya (Dr.), Aitihasic Pariprekshya Me Kathak Nritya, Kanishka Publishers, Edition 2006.
- Raghuveer Geeta (Dr.), Kathak Ke Pracheen Nrittang, Publications Scheme, Jaipur Edition 2000.
- Azad Tirath Ram (Pt.), Kathak Darpan, Nateshwar Kala Mandir, Delhi, Second Edition 2002.
- Azad Tirath Ram (Pt.), Kathak Gyaneshwari, Nateshwar Kala Mandir, Delhi, Second Edition 2008.

<sup>14</sup> Pt. Tirath Ram Azad, Kathak Gyaneshwari, Practical Compositions, Pg: 32

<sup>15</sup> Pt. Tirath Ram Azad, Kathak Darpan, Pg: 265

- Dave Prem(Dr.), Kathak Nritya Parampara, Panchsheel Publication, First Edition 2004
- Daisy Walia (Dr.), in her paper presentation on National Seminar “Role of Gharanas in the development of Kathak Dance”, held in PUP, 2011.

### Thesis

- Roy Dipanwita Singha, Ph.D Work, A Comparative Study Of The Lucknow Gharana and Jaipur Gharanas, Indra Kala Sangeet Vishwavidyalaya, Khairagarh Chhatisgarh, Year 2006.

### Interviews

- Interview of Geetanjali Lal Ji(Jaipur Gharana), 11- 4- 2018, Delhi (at their home ).
- Interview of Vidha Lal Ji(Jaipur Gharana), 11- 4- 2018, Delhi (at their home).