

Topic: Different Varieties of Parans



Ritika Chopra
Research Scholar,
Deptt. of Dance,
Punjabi University,
Patiala



Simmi
Incharge,
Deptt. of Dance,
Punjabi University,
Patiala

Abstract

There are huge varieties of parans, which are found being practiced by various artist both in the field of music and dance. The composition of sounds in both fields are same but the only difference is that in music they are just played but in dance they are presented by the kathak dancers.

Keywords: Varieties of Parans.

Introduction

There are huge varieties of parans, which are found being practiced by various artist both in the field of music and dance.

The composition of sounds in both fields are same but the only difference is that in music they are just played but in dance they are presented by the kathak dancers.

Parans are categorised in different ways by different writers and kathak exponents. According to Seema Johari in Sangeet Magazine there are four kinds of parans: Sath Paran, Gat Paran, Bol Paran and Taal Paran.¹

Aim of the Study

The huge numbers of Parans found to be danced in Kathak at present demands for a good research to be done on them for further clarifications, developments and preservation as well. These can be obtained from the study of materials starting from ancient Scriptures, Treatises and other works of modern scholars on Avanaddha Vadya and their compositions and even from the writings on dance compositions so available.

Reviews of Literature

We find no research done so far on any topic directly related to this. Certain few topics which can be indirectly related to this are as below:

Ms.: Preeti Sathe, Ph.D Topic: The traditional legacy of Jaipur Gharana- Katha. Arti Singh, Ph.D Work: Kathak Nritye Ke Lucknow Evam Jaipur gharano ke Nrityag ka Vivechatamak Adhyaan. Dr. Seema Jauhari, Sangeet Karyalaya.

Shriram Dev Manjiri, Kathak Komudi. Dr. Lakshminarayan Garg, Kathak Nritya. Bhagwandas Mridangacharya, Mridang Tabla Prabhakar, Part Two. K.S. Jain, Kathak Natvari Nritya. Dr. Manjiri Shriram Dev, Nritya Sorabh Guru. Sh. Purshotam Das Ji, Mridang Vadan.

Dr. Shivendra Pratap Tripathi, Chayanat, Article: Aaradhana Ka Madhyam Stuti Paran. Pt. Chotelaal Mishra, Tabla Prabhakar, Dr. Shivendra Pratap Tripathi, Chayanat, Article: Aaradhana Ka Madhyam Stuti Paran.

Research Methodology

In my research paper, I have used Analytical Research Methodology, I had used the facts and information available for the critical evaluation of the material. I have done the analysis of the historical documents and records. For me as an analyst, my research may mean the generalisations of new theories. These obtained from the study of materials we can search various libraries and collection of written texts so available from various sources like journals.

Sath Paran

Some Parans are specially designed to provide accompaniment are known as Sath Paran.

Gat Paran

Those bandishes which is made on the bols of gat or paran.

Bol Paran

The parans which are based on literature, praise of god and goddesses and with tabla, pakhawaj bols and also included the bols of kathak dance. These parans are Ganesh paran, Saraswati paran, Durga paran, Dharopadi Rakshan paran, Guru paran, Shiv Tandav paran, Pach Devo Stuti paran, Maruti paran, Ganga Dhar paran, Shiv Shalok paran, Chhavi Varnam paran, Shiv paran, Virbhavli paran, Hanumat paran, Lak

Dahan paran, Lak Vijya paran, Shiv Namaskar paran, Rajya Abhishek paran, Dhanush Bhag paran, Madan Dehan paran, Gaj paran, Gayatri paran, Dev Stuti paran, Ganpati paran, Ram paran, Strotraha-Veer paran, Bamb-Bola paran. These are also known as stuti paran.

Taal Paran

In present these parans are Chakardar Paran or Farmaishi Paran. Chakardar word is derived from the muslim period.

There are two types of chakardar paran:

1. Bedam Chakardar Paran
2. Damdar chakardar paran

Bedam Chakardar Paran

Without pause, a paran with successive tehai sections is called Bedam Chakardar Paran.

Damdar Chakardar Paran

Which allows pause in tehai sections is called Damdar Chakardar Paran.

There are some examples of these Parans:

Bol Paran: Jhaptal, 10 matra

हास्य लकुट, मासथे मुकुट पगपै, ऽजनि यांडा,
 ऽजे ऽ राऽजे ऽरुति, कलकुं ऽडल , पीऽत वसन
 महुइ , हसन नाऽसा , ऽदुति माऽन दसन,
 नादिगदिग थेइदिगदिग , थेइत थेइत थेइ ,
 थेइत थेइत , थेइ थेइत थेइत, थेइ

Chakardar Paran

The term chakardar means one which lends itself to repetition. Therefore paran compositions which tend to have repetitive pattern are called Chakardar Paran.

किङनाऽ किटधुम किटतक धदिगन

तकधुम किटतक धदिगन धऽदीऽ घिङनाऽ

कडाऽन् धाऽऽऽ धदी

गन किङनाऽ किटधुम किटतक धदिगन

तकधुम किटतक धदिगन धऽदीऽ घिङनाऽ

कडाऽन् धाऽऽऽ धदी गन किङनाऽ

किटधुम किटतक धदिगन तकधुम किटतक

धदिगन धऽदीऽ घिङनाऽ कडाऽन्

धा

Pharmaishi Paran

Pharmaishi paran are those parans where the first “dha” of the tehai of the first cycle come to sam. Similarly second “Dha” of the tehai of second cycle to sam and the third “dha” of the tehai of the third cycle comes to sam.

Pharmaishi Chakardar Paran

Dhrut Laya (105 matra)

तकिटधि किटतक थुंनननक धिलांग , तकथुन
 तकथुन थरीऽ कुकुतक , थरीऽ तकधिलांग ऽगतक
 धिलांग , थरीकिट नगधिमि धिलांग ऽऽग , थिरीक
 धरिक थरीक किङनग , दिगदिग नगथरी तततत
 गदिगन , धाऽऽन धाऽऽन धाऽऽ गदिगन , धाऽऽन
 धाऽऽन धाऽऽ गदिगन , धाऽऽन धाऽऽन धाऽऽऽ
 तकिटधि , किटतक थुंनननक धिलांग तकथुन , तकथुन
 थरीऽ कुकुतक थरीऽ , तकधिलां ऽगतक धिलांग
 थरीकिट , नगधिमि धिलांग ऽऽग थरीक , धरिक
 थरीक किङनग दिगदिग , नगथरी तततत गदिगन
 धाऽऽन , धाऽऽन धाऽऽ गदिगन धाऽऽन , धाऽऽन
 धाऽऽऽ

गदिगन धाऽऽन , धाऽऽन धाऽऽऽ तकिटधि किटतक ,
 थुंनननक धिलांग तकथुन तकथुन , थरीऽ कुकुतक
 थरीऽ तकधिलां , ऽगतक धिलांग थरीकिट नगधिमि ,
 धिलांग ऽऽग थरीक धरिक, थरीक किङनग
 दिगदिग नगथरी , तततत गदिगन धाऽऽन धाऽऽन ,
 धाऽऽ गदिगन

धाऽऽन धाऽऽन , धाऽऽ गदिगन धाऽऽन धाऽऽन

धा

In Kathak Nritya Parampara, Dr. Prem Deve said there are so many varieties of Parans Like: Simple Paran, Kamali Paran, Yati Paran, Jaṭi Paran, Utsava Paran, Badal Paran, Namit Paran etc.²

Simple Paran

This is one or more than one avartan. It is used in Pakhawaj Vadan, Tabla Vadan and Kathak Nritya.

धिन्नक धिन्नक धुमकिट धा , किङधातित धाऽऽ
 ताऽधाऽ तिटकत , नगिनधा ऽतकिट धाऽऽ नगिनधा,
 तकिट धा नगिनधा तकिट

धा

Kamali Paran

Kamali Paran is one where the tehai must include three “dha”.

गदि गन नागे तिट , तक टत का धिऽ ,

तट ऽऽ तक्का थुंगा , ताऽतिर ताऽतिर किटतक
 ताऽतिर किटतक, धा धा धा तक्का , थुंगा ताऽतिर
 किटतक ताऽतिर, किटतक धा धा धा , तक्का थुंगा
 ताऽतिर किटतक, ताऽतिर किटतक धा धा , धा ऽऽ

गदि गन, नागे तिट तकि टत, काऽ धिऽ तट ऽऽ, तक्का
 थुंगा ताऽतिर किटतक, ताऽतिर किटतक धा धा ,
 धा तक्का थुगा ताऽतिर , किटतक ताऽतिर किटतक
 धा , धा धा तक्का थुंगा , ताऽतिर किटतक ताऽतिर
 किटतक , ऽऽ धा धा धा , गदि गन नागे तिट, तकि
 टत का धिऽ , तट ऽऽ तक्का थुंगा , ताऽतिर किटतक
 ताऽतिर किटतक , धा धा धा तक्का , थुंगा ताऽतिर
 किटतक ताऽतिर , किटतक धा धा धा , तक्का थुंगा
 ताऽतिर किटतक , ताऽतिर किटतक धा धा ,

धा³

Yati Parans

Yati parans is a rhythmic pattern set to varying speed. The five yatis are sama, gopuchcha, mridanga, pipilika, srotagata.

Sama Yati Paran

The samayati maintains uniformity and balance throughout the rhythmic composition.

Gopuchcha Paran

It means a cow's tail. Gopuchcha has a pattern like a cow's tail. Which is decreasing in the size of the rhythmic compositions.

Mridanga Yati Paran

The pattern of mridanga resembles the barrel of a mridanga. Which begins fast, becomes slow towards the middle and again becomes fast towards the end.

Pipilika Yati Paran

In sanskrit Pipilika means an "Ant". It signifies a rhythmic pattern where the length of the words and the speed of the various parts of the patterns resembles the shape of an ant.

Srotogata Yati Paran

The strotogata pattern is the exact opposite of the gopuchcha paran.

There is one example of Sama yati paran:⁴

धागेतित धागेतित तागेतित तागेतित , किडधातित
 तागेतित गदिगन तागेतित ,
 तिटकत गदिगन धाऽ तिटकत , गदिगन
 धाऽ तिटकत गदिगन , धा

Jati parans

Those bols of pakhawaj which is based on a particular Jati is called Jati Paran. There are five types of Jati Parans.

1. Tishra
2. Chautastra
3. Khand
4. Mishra
5. ankeerna

For Example: Tishra Jati Paran:⁵

दिगन नगन तिगन नगन , तकधि नतक धिनध डाऽन ,
 किटक ताऽन धगन तकिट , धात्रक धिकिट कताग
 दिगन , धा

Utsava Paran

They are related with any utsava or festival. There also include the pakhawaj bols. These parans are Janamutsava, Holi paran, Raas paran, Yugal Raas paran, Maharaas paran, Adbudha Raas paran, Julaa paran, Leela paran, Swaabar Paran, Shiv-Vivah paran etc.

Badal Paran

Which showing clouds, thunder, lightning etc. like: Badal Kadak Paran, Dal Badl paran, Paavas paran, Kadak Bijli paran, Bijli paran etc...

Badal Kadak Paran⁶

गदिगन धादिग, दिन्ता धेता , धेः धेः ता , घेघे तेटकत,
 थुन तागे, थुन थुन दीं दीं, कत्तक दिधा, किटतक
 धिलां, धा धाकिट, तक्धुम किटतक, धेःता गेनधा, कता
 किडधान, धा कत्रकदिं, गडधा किटकेट, घेघेतेट गेदान ,
 नागेतेट तगनत, किटधड़ा ऽ प्रान्ताधा, कितकदिंगड धी,
 नागेतेट तगनत, किटधड़ा ऽ प्रान्ताधा , कितकदिंगड धीं,
 नागेतेट तगनत, किटधड़ा ऽ प्रान्ताधा, कितकदिंगड धी

Namitta Paran

Those parans which are famous only on their quality or name. Like: Nau Hakka Paran, Joda Paran, Sakhdhavani Paran, Ekkad Paran, Gandhar Paran, Samudar Paran, lehri Paran, Kerva Paran, Moti Ladd Paran, Dehju Paran, Maan Mor Dehju Paran, Gat Paran, Baaj Behari Paran, Baji Paran, Haathi Chigad Baaj Behri Mistril Paran, Top ki Paran Ulti Paran, Salami Paran, Namaskar Paran, Bandook Paran, Lapet Paran, Bina "Dha" Bina "Kita" wali Paran, Aad Paran, Singha Lokani Paran, Nriya-Natika Paran, Gadhan ki Lapet me Paran, Avadhi Paran, Turang Paran, Panihari Paran, Dha ki Paran, Ra ki Paran, Tha Paran, Va Paran, Singhaba Lokan Paran, Sarthak Paran, Laal Kila Paran, Chaar Baag Paran, Meer Paran, Paran vilas, Chhutkar or Chhutput Paran, Pushpmaala Paran, Turang Paran, Nabdadhag Paran, Rahaskhami Paran, Aadeshi Taal Paran, Jawabi Paran, Veer Raas Paran, Choumukha Paran, Anulom-Vilom Paran, Katha Taresh Paran, Ashwa Paran, Pahad Paran, Tali ki Paran, Uddan Paran, Pakshi Paran, Gungroo paran, Badhaiya Paran, Ganitagi Paran, Maar Kati Sagarsh Paran, Paran Judi Aamad, Nriyayagi Paran, Samudra Lehri Paran, Gat Paran, Taal Paran, Bhoor Bhulaya Paran, Ladata Baaj, Aada- kuaahada Paran, Parmelu Paran, Ek Hatti Paran, Hathi ko Nachana Paran, Rail ki Dhvani Paran, Jagah Ki Pran, Sath Paran, Maalmkhammi Paran, Bhul-Bhuliyaa Chakra Paran, Hathi ko Rokna Paran.

Nau Hakka Paran

Nine "Dha" continuously are used in the last tehai of paran is called Nau hakka paran.

धा नधि किट धित ता नति किट तिट
 धेऽ ताद्दे ऽता धेता तग ऽन्न धाऽ कत
 धाऽ कत धाऽ कत धाऽ कत धाऽ कत
 धाऽ कत धाऽ कत धाऽ कत धाऽ कत
 धा⁷

Top Dhawani Paran (36 Matra)⁸

धिरकिटतक ताकिटतक धिरकिटतक ताकिटतक

धिरकित्तक	ताकित्तक	धिरकित्तक	ताकित्तक
धिरकित्तक	ताकित्तक	धिरकित्तक	ताकित्तक
ताऽ	धाऽ	ताऽ	धाऽ
ताऽ	धाऽ	ताऽ	धाऽ
धर्रऽऽ	ऽर्रऽऽ	ऽर्रऽऽ	ऽऽर्रऽ
धेत्	धिन्	नन	नन
नन	नन	नन	नन
नन	नन	नन	धाऽ

धा

Conclusion

Parans in kathak dance are uncountable. Their attitudes, every are amazing. Different authors have different varieties of parans. Some are categorised in four ways like: Simple paran, Badal paran, jati Paran, Yati Paran etc. Some are categorised in Sath Paran, Taal Paran, Bol Paran, Chakardar Paran etc.

We find different varieties of parans from different-different authors. I'll try to put our efforts to bring the greater details of parans and the whole collections of parans in front of kathak word

References

1. Jauhri Seema (Dr.) 2015, Sangeet Karyalaya, Hathras.
2. Dadheech Puru (Dr.) 2010, Kathak Nritya Shiksha, Part One, Bindu Prakashan, Indore-452001.
3. Dadheech Puru (Dr.), 2009, Kathak Nritya Shiksha, Part Two, Bindu Prakashan, Indore-452001.
4. Dev Manjiri Shriram, 2000, Kathak Komudi, Manjiri Shriram dev or Publicaton Thane 500601.
5. Garg Lakshminarayan (Dr.), 2010 Kathak Nritya, Sangeet Karyalaya, Hathras-204101.
6. Mridangacharya Bhagwandas, 1860, Mridang Tabla Prabhakar, Part Two, Sangeet Karyalaya, Hathras.

Footnotes

1. Year:2015, Month:October,Pg:57
2. Pg: 189
3. Dr.Puru Dadhich, Kathak Nritya Shiksha, Part-1, Pg-275,276
4. Dr.Geeta Raghbir, Kathak ke Pracheen Nrityag, Pg: 119
5. Ibid,Pg: 111
6. Sh.Bhagwandas, Mridang Tabla Prabakar,Part: 2, Pg: 69
7. Dr.Puru Dadich, Kathak Nritya Shiksha, Second Part, Pg: 277
8. Guru Sh. Purshotam Das Ji, Mridang Vadan, Pg: 93