

Presentations of Parans in Lucknow Gharana of Kathak Dance

Paper Submission: 15/07/2020, Date of Acceptance: 25/07/2020, Date of Publication: 28/07/2020

Abstract

In Lucknow gharana, short compositions, be it a *tukda* or *paran* or *parmelu* or *gat* have become its trend. The grace is maintained always by keeping the speed under control, which is never to be lost even in drut laya presentation of parans. The maximum attention is paid to body movements and gestures. Soft and subtle words are used in Lucknow gharana to represent the beauty of the Ang and the movements should be clearly seen.

Keywords: Parans, Lucknow Gharana, Kathak Dance.

Introduction

Paran is a technical composition formed from the bols or syllables of Tabla and Pakhawaj. Parans are played on drums like tabla, pakhawaj are also presented in Kathak dance extensively. These compositions sound heavy and echoing.¹

They are treated to be something very special in dance presentations. Parans, when presented even stand to evaluate the standard of an artiste. Parans have made a long way to attain such a position in the Indian classical dance tradition.

Technically these compositions have syllables like *Dha*, *Dhilanga*, *Dhumkita*, *Thou*, *Thunga*, *Gadighina*, *Dhan*, *dhagina*, *Ghen*, *Dhagetita*, *Dhett*, etc., intertwined with *Layakaries*, *Jatis*. *Yatis* and *Grahas* which are set on at least two or three avartans of a taal and generally ends up with a tehai. These are comparatively lengthier compositions than certain other technical compositions like, *tukda* and *toda*.

Aim of Study

In this Research Paper we discuss about Lucknow Gharana, what kind of parans they used and how they performed.

Parans are presented differently in all Kathak Gharanas. There are huge varieties of parans 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.

In Kathak dance parans are found to be a part of *suddha nritta* presentation. They are generally with bold, broad and vigorous movements.²

Parans are categorised in different ways by different writers and Kathak exponents. According to Bhagwan Das there are four kinds of parans: Bol Paran, Sath Paran, Gat Paran, Taal Paran.

Saath 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 are called Gat 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 etc.

Taal Paran

In this kind of parans there is Chakardar Paran or Pharmaishi Chakradar Paran. Chakardar word is derived from the Muslim period.³

There are two types of chakardar paran:



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1. Bedam Chakardar Paran
2. Damdar chakardar paran

All the bandishes have their own abstract and presented in their own way as in paran the veer rasa is the prime expression.⁴

In kathak dance there are huge and different types of parans in all gharanas.

Lucknow Gharana

The First originator of Lucknow gharana was Ishwar Prasad Ji. The Muslim patrons had thrived the school and therefore Muslim impacts are carried throughout its demonstration. Stylisation of gestures and postures are the utmost priority with the motive of beautifying the form rather than to present the religious concept of the art. The admiring limb movements with curves and roundedness use of torso parts, the way of standing in *Tribhang*, everything has a distinguish effect on this style.⁵

In this gharana, short compositions, be it a *tukda* or *paran* or *parmelu* or *gat* have become its trend.

The maximum attention is paid to body movements and gestures. This is done to attain the perfection in shapes and structures to be depicted *Lasya-ang* are widely used. The hand gestures with beautiful and free-wrist movement draw attention.

The grace is maintained always by keeping the speed under control, which is never to be lost even in drut laya presentation of parans. The speed is to be raised to a limit so that depiction of movements remain accurate without any deformations. So a speed to high is neither a measure to prove the *taiyari* of a dancer and nor considered to be a credit on his part.⁶

The prime focus in Lucknow gharana is on the performance and its presentation of parans should show the same expression like it is played or **Paran By Shambhu Maharaj Ji**⁹

किइतक	थुंनथुंन	नाति	टत	- धा	दिंता	किइधा -	दिंता
कति	टधा	दिंता	त	तिट	धादिं	ता-	किइधे-
तधा	दिंता	कति	टधा	-थुन	-त	धा-	कति
टधा	थुंन	-त	धा-	कति	टधा	-थुंन	-त

॥ धा ॥

Chakradar Paran By Pt. Birju Maharaj Ji¹⁰

दिग	नन	गन	घिड़ा	सन	घिड़	नग	धोत
ताऽ	ताऽघड़ान	घिटनगन्न	घिनतकधिन	धात्रकधिकिट	कतागदीगिन	धाऽऽऽ	धा धा धा
दीदीदी	नाऽनाऽनाऽ	धात्रकधिकिट	धाऽकिइधातिट	धाऽनधाऽन	धाऽऽधाकिइ	धातिटधाऽन	धाऽनधाऽऽ
धाऽकिइधातिट	धाऽनधाऽन	धाऽ	दिग	नन	गन	घिड़ा	सन
धिड़	नग	धेत	ताऽ	तऽधड़ान	घिटनगन्न	घिनतकधिन	धात्रधिकिट
कतागदीगिन	धाऽऽऽ	धाऽधाऽधाऽ	दीऽदीऽदीऽ	नाऽनाऽऽना	धात्रकधिकिट	धाऽकिइधातिट	धाऽनधाऽन धा

performed. The presentation of paran in Lucknow Gharana are very impressive and weightfully. Soft and subtle words are used in Lucknow gharana to represent the beauty of the Ang and the movements should be clearly seen. Heavy and repressive words are also used but with care that beauty of the movements are not destroyed. The movements of the body is the titled focus in this gharana. So, they use the movements of the body more then footwork on the bols of paran.⁷

In Lucknow Gharana, the use of unbroken syllables which sound as a whole are predominant. They find executions through fewer assemble of movements and can use the angles and curves getting a long span for each movements, no matter whichever type of facial expressions are to be maintained. The bold and dignified mood is projected throughout and broad movements are encouraged without and clumsiness. The feet-stamps are clear but found to be in modulation with the varieties of sound according to the syllables used.⁸

In Lucknow Gharana Birju Maharaj Ji have also shown the pathway of emotional presentation of parans. The following are the very famous paran:

Abhinaya Ki Paran

घेघेते कताऽ, तगेन नगेन, घेघेते कताऽ,
तगेन नगेन

तगेन नगेन, नगेन घेतिट, धगेन, नगेन,
नगेन धाऽन, ॥ धा ॥

In this small paran, Maharaj Ji shows the story of Gangavatran.

There are some examples of Lucknow gharana parans like:

Paran Tevra¹¹

तावोथुंगा	तकिटथुंगा	तकिटतकधे	किटतकथो
तकिटतकधे	किटतक दगदग	थुंगताथु	गता तकदिग
ताथिक दिगतक	ताथिक दधिगन	थेईतक दिग	ताथिक दिगतक
ताथिक दधिगन	थेई-तकदिग	ताथिक दिगतक	ताथिक दधिगन

॥ थेई॥

3-2-1 Paran By Pt. Birju Maharaj Ji¹²

धगत	किटधागे	तागेतिर	किटतक	तागेतिट	तकिटत	कासकिड़	धेतधेत
धासधास	धासधागे	तिटतास	तासतास	तागेतिट	नासनास	नासनागे	तिटकीस
कीसकीस	किटकिट	धासधास	धागेतिट	तासतास	तागेतिट	नासनास	नागेतिट
कीसकीस	किटकिट	धासधागे	तिटतास	तागेतिट	नासनागे	तिटकीस	किटकिट ता

Chakradar Paran¹³

गदिगिन	नागेतिट	तागेतिर	किटतक
धिकिटधा	- नधा -	धा - किड़	धा - धा -
धिनधा -	किटधा	तकिटधा	- नता -
धागेतिट	धिकिटधा	- नधा -	ता - धा -
धिनधा -	तकधा -	कत्ताधा -	घेतितघे
तिटधा	गिदिगिन	नागेतिट	तागेतिर
किटतक	धा - तिट	धा ---	गिदिगिन
धा - तिट	धा - गिदि	गिनधा -	तिटधा -
गिदिगिन	धा - तिट	धा ---	गिदिगिन
नागेतिट	तागेतिर	किटतक	धिकिटधा
- नधा -	धा-किड़	धा - धा	धिनधा -
किटधा -	तकिटता	- नता -	धागेतिट
धिकिटधा	- नधा -	ता - धा -	धिनधा -
तकधा -	कतधा -	घेतितघे	तिटधा -
गिदिगिन	नागेतिट	तागेतिर	किटतक
धा - तिट	धा ---	गिदिगिन	धा - तिट
धा - गिदि	गिनधा -	तिटधा -	गिदिगिन
धा - तिट	धा ---	गिदिगिन	धा - तिट
तागेतिर	किटतक	धिकिटधा	- नधा-
धा - किड़	धा - धा -	धिनधा -	किटधा -
तकिटता	- नता -	धागेतिट	धिकिटधा
- नधा -	ता - धा -	धिनधा -	तकधा -

कत्तधा -	घेतित्घे	तित्धा -	गिदिगिन
नागेत्तिट	तागेत्तिर	किटतक	धा - तिट
धा ---	गिदिगिन	धा - तिट	धा - गिदि
गिनधा -	तित्धा -	गिदिगिन	धा - तिट
॥ धा ॥			

Conclusion

In Lucknow Gharana Paran because of Muslim patrons had thrived the school and therefore Muslim impacts are carried throughout its presentation. In the presentation of Lucknow Gharana Parans the Stylisation of gestures and postures are the utmost priority with the motive of beautifying rather than the religious concept of art. In the presentation of Lucknow Gharana's Parans short compositions have become its trend.

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In Lucknow Gharana, the use of unbroken syllables and dignified which sound as a whole are predominant. The bold and dignified mood is projected throughout and broad movements are encouraged without and clumsiness. The feet-stamps are clear but found to be in modulation with the varieties of sound according to the syllables used.

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