

KUCHIPUDI DANCE DRAMAS – STRUCTURE, CHANGES AND EMERGING TRENDS

A Thesis submitted to the
University of Hyderabad in partial fulfillment of the requirements for the award of
the degree of

DOCTOR OF PHILOSOPHY

IN

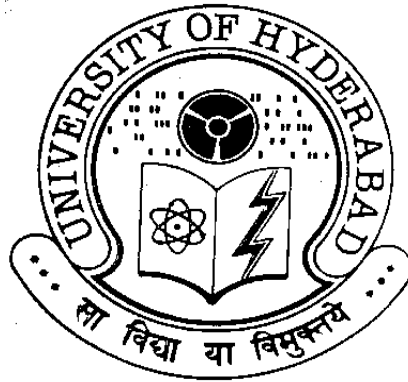
DANCE

BY

YAMINI YASODA KURATI

07SNPD03

Supervisor: Pasumarthy Ramalinga Sastry



DEPARTMENT OF DANCE

PERFORMING ARTS

SN SCHOOL

UNIVERSITY OF HYDERABAD

HYDERABAD-500 046, INDIA

SEPTEMBER - 2017

Acknowledgements

At the outset, I express my gratitude to Dr. Sri Chinta Ramanadham, Sri Vedantam Rattaiah Sarma, Sri Vedantam Radhesyam, Sri Pasumarthy Rattaiah Sarma, who are my gurus and who have bestowed upon me the knowledge, techniques and intricacies of Kuchipudi.

During the course of my research, I am indebted to many people. First and foremost is my research supervisor, Prof. Sri Pasumarthy Ramalinga Sastry, Dean, SN School, HCU for the valuable guidance and for sparing his precious time in discussing and clarifying several aspects of my work at every stage. But for his kind blessings I would not have been able to complete the thesis.

I have been granted scholarship during the period of my research and the financial help rendered to me has been of immense help. I am grateful to the Vice Chancellor, Registrar, academic and administrative officers of HCU for providing me with an opportunity to join as a research scholar and for giving me wonderful facilities to work on, especially the academic environment and infrastructure.

I am deeply indebted to Prof. Smt. Jonnalagadda Anuradha, who provided me with motivation and valuable guidance at every stage despite her busy schedule and introduced me to the latest methodological trends of research and guided me throughout.

I am thankful to Prof. Sri Shiva Raj, Head of the Department, Department of Performing Arts, HCU. I am thankful to Smt. Dr. Aruna Bhikshu for the valuable suggestions. I am thankful to Sri DSV Sastry for valuable discussions on music aspects. I am also thankful to other members of the department for the guidance, support and help.

I am thankful to Prof. Sri Sudhakar Reddy, Folklore department, who has taken great pains to explain to me the various aspects of this research. I express my profound gratitude to Sri Kalakrishna in motivating me to join the research study.

I am immensely benefited by discussions and interviews with well known gurus and artists, who provided me insight. They are Sri Vedantam Satyanarayana Sarma, Sri Mahamkali Sriramulu, Sri Bhagavatula Yagnyanarayana Sarma, Sri Pasumarthy Venugopala Krishna Sarma, Sri Vedantam Radhesyam, Sri Pasumarthy Kesava Prasad, Sri Bhagavatula Lakshmi Narasimham, Sri Pasumarthy Venkateswarlu, Sri Vempati Ravi Shankar, Sri Dandibhotla Srinivasa Venkata Sastry, Sri Dandibhotla Vaikunta Naryana Murthy, Smt Vyjayanthi Kashi. Sri Pappu Venugopala Rao especially gave suggestions for which I am thankful to him.

I am extremely thankful to some members of traditional families, Smt. Pasumarthy Ramalakshmi, Smt. Chinta Rajeswari, Smt. Chinta Rajya Lakshmi and Sri Bhagavatula Lakshmi Narasimham, who made available the old texts and valuable material in their possession. The old texts and rare material have been of immense value. I am particularly indebted to Mahamkali

Sriramulu, son of Mahamkali Satyanarayana who has provided me the original photographs of Mahamkali Satyanarayana.

I am thankful to my co-scholars for their suggestions and great help.

In the course of my research, I have visited several libraries and institutions. I wish to thank the authorities and staff of the following institutions – Andhra Pradesh State library, Hyderabad, Sundarayya Vignyan Kendram, Hyderabad, Potti Sriramulu Telugu University library, Hyderabad, Sri Siddhendra Yogi Kalapeetam library, Kuchipudi, Madras Music and Dance Academy library, Chennai, Gowthami library, Rajahmundry, Central Sangeeta Natak Academy library and archives, New Delhi, Kuchipudi Art Academy, Chennai.

My sincere and notable thanks to Sri Vedantam Subrahmanya Prasad, visiting faculty, BITS Pilani and his family for the support, valuable suggestions and guidance in my research work. I thank him for wonderful discussions on various issues. I am thankful to Sri JR Murthy, ex-faculty, Department of Journalism, Osmania University for his suggestions.

My efforts in pursuing a career in performing arts are due to the affectionate and untiring sacrifices made by my parents Sri Bala Venkata Subrahmanyam and Smt. Prameela Rani and my aunt Smt. Suseelamma. My research endeavor would not have been possible without whole hearted support and encouragement from my husband Sri Madan Mohan Reddy and endurance of my kids, Sharanya and Vishwak Reddy. My sisters Sunitha KBV, Hyma and my brother KRA Prasad have been of immense support and I am extremely thankful to them. My relatives Krishna Murthy, Venugopal, Vijay Bhupal Reddy, Yugandher Reddy, Haritha, Chaitanya, Suchitra and friends Lakshmi, Magesh, Ravi, Charles have rendered assistance to me for which I thankful to them.

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CHAPTER - I

INTRODUCTION

Section (i)

1.1 Introduction

India has a rich cultural heritage, and ancient and medieval India have been the abode of many art forms. Kuchipudi Bhagavatam is believed to have evolved in the Andhra region around the thirteenth century. These Bhagavata groups settled in a small village called Kuchipudi in Krishna district in Andhra Pradesh and flourished thereafter. The dance dramas¹ forms they practiced have undergone several changes² over these centuries. After India gained independence in 1947, Kuchipudi Bhagavatam also received the attention of art connoisseurs, along with other Indian art forms, and was recognized as a classical dance in 1959.

“Indian classical dance” is considered to be an umbrella term for various codified art forms rooted in sacred Hindu musical theatre styles, whose roots can be traced back to the *Natya Sastra* of Bharata Muni. Till the middle of the twentieth century, Kuchipudi Bhagavatam was practiced, performed and taught by only a few *Vaidiki Brahmin* families in Kuchipudi. Subsequently, there has been a surge of popularity and interest in the art which has seen an exponential growth in terms of number of artistes, interest for learning among children, academies teaching the art and geographical expansion to other areas of India and to other continents, particularly Europe and the United States. All these factors have led to a situation in which the dance drama became popular and is referred to by different names like Kuchipudi Bhagavatam, Kuchipudi dance dramas,³ Kuchipudi opera,⁴ Kuchipudi ballets,⁵ Kuchipudi

¹ The term dance drama has been used in this work as a performance which contains a story and performers portray the characters of the play.

² Change has several meanings and definitions. In simplest terms, change can be stated to be ‘an act or process through which something becomes different’. Change is also considered as the adoption of an innovation, where the ultimate goal is to improve outcomes through an alteration of practices.

³ Sunil, Kothari. *Kuchipudi Indian Classical Dance Art*. Abhinav Publications, ISBN 81-7017-359-0, 2001, p.31.

⁴ www.kuchipudi.com/operas

⁵ <http://sobhanaidu.org/Ballets.html>

performance and Kuchipudi. Starting as a regional dance drama, Kuchipudi tradition has now become a part of the national heritage and culture. Epistemology, however, cleanly establishes that the art form is originally a dance drama. By dance drama, I propose and understand it as a broader frame of performance, which includes the following genres- Kalapas⁶, Yakshaganas⁷ and Nritya Rupakas.⁸ The Kuchipudi dance drama has the components of dance, song, poem, music, action and dialogue etc. This thesis is the result of study of the content and context of various genres like Kalapa, Yakshagana, Nritya Rupaka in Kuchipudi and changes that have taken place in them.

Though there has been research on the Kuchipudi Bhagavatam since 1985, in the initial years, it was taken up in the discipline of the Telugu language. This was because of the non-existence of separate dance departments in the universities. Such works, obviously, focused more on the analysis of literature than on the components of dance drama. Also, there had been no major scholarly work on changes in the Kuchipudi dance drama itself. The present research is intended to fill this gap. In fact, the present research, which focuses on the changes, is considered essential for the following reasons:

- (a) For understanding the dance drama by practicing artists in the proper perspective,
- (b) For preservation of data related to the practices and developments at various stages,
- (c) For finding a rational basis for the present practices and trends,
- (d) Having a proper and rational basis for estimating the future trends and forms.

Study of these changes is valuable for a proper understanding of the Kuchipudi dance drama in the historical, sociological and cultural perspectives.

⁶ As the Kalapas and Yakshaganas share a few common features like Chaturvidabhinayas, characters, characterization, dialogue rendition, costumes and appearance, I account them into a single frame of theatrical traditions.

⁷ The performances undertaken by Kuchipudi Bhagavatas in 19th century.

⁸ These were the performances created and choreographed by Vempati Chinna Satyam in 1959 and thereafter.

1.2 Importance of dance in Indian context

Importance to dance given in the Indian context may be seen from the following opinion of Mrinalini Sarabhai: “The highest place among all the fine arts has been given to Dance. *Vishnudharmottara Puranam*, an ancient treatise, says that art seeks to fulfill the ultimate aim of life, which is to attain *Moksha* (Salvation). Artistic creation in ancient and medieval India was not just for the purpose of providing pleasure, profession or livelihood, but was considered a combination of *Sadhana*, (discipline), *yoga*, and a sacrifice. Artistic creation was a means of realizing the Universal Being. The artiste was involved in an endeavor for attainment of the Infinite - the Universal Being - in his individual self. His endeavor was one of suggesting.”⁹ Thus, the art creation was a spiritual exercise, and the artiste had to intuitively know the truth that he experienced and then manifested it to his audience, through his art. Aesthetic experience is considered secondary to this experience of absolute bliss. The realm of aesthetics and aesthetic bliss was not restricted to ideas, conflicts and thought. In India, ideas and emotions like pain, suffering and conflict belonged to the realm of philosophy. Aesthetics and religion were in the realm of the spirituality. The artistic preoccupation was with the ‘symbol’, through which the state of being could be suggested, or recreated. The aesthetics resulted in a state in which the state of being could be suggested or recreated, with little role for personal experience and the personal emotions involved. The aesthetics, thereafter, resulted in the theory of *Rasa*. Human beings and their subjective feelings were not considered important enough to be portrayed in art. Life was seen to be a series of being - leading to the transcendental experience of bliss.

The all embracing quality of dance drama (*Natya*, which includes dancing), mentioned by the author of *Natya Sastra*, is applicable to Kuchipudi dance drama. Bharata, the author of *Natya Sastra*, says, “This art will be enriched by the teaching of all scriptures (*Sastras*) and will give a review of all arts and crafts.” He further adds, “There is no wise maxim, no learning, no art or craft, no devise, no action, that is not found in drama.”¹⁰

The Indian aesthetics is characterized by theory of *Rasa*, which has two aspects – one, the evoked state in which the transcendental bliss is experienced, and two, the sentiments, the

⁹ Sarabhai, Mrinalini. *Understanding Bharata Natyam*. Maharaja S. University of Baroda, 1975, pp 17-20.

¹⁰ *Natya Sastramu*, (first chapter, verse No. 115), translated by Ponangi Natyamala Publications, Third Edition 2000, pp. 15.

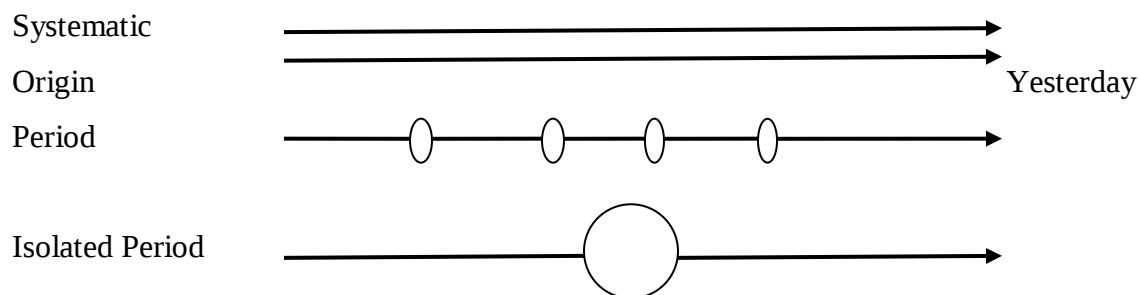
moods, and then, the permanent and the transitory states. The former provides the content of art and the latter, the object. The Hindu mind views the creative process as a means of suggesting, or recreating a vision, however fleeting, of a divine truth; and regards art as a means of experiencing a state of bliss akin to the absolute state of *Ananda* (bliss) and *Jeevanmukthi* (release of life). The spectator should also have the inner preparedness to receive the vision. Critical analysis of any art form in India, including Kuchipudi Bhagavatam, has to be in the context of ancient Indian art tradition including the theory of *Rasa*, and the impact of other art forms in India and abroad, and developments in terms of modernity and creativity.

1.3 Kuchipudi dance drama in the historical perspective

Kuchipudi dance drama history, as a body of knowledge and also as a scholarly activity, can constitute, in some respects, a hybrid discipline. This discipline shares many characteristics with history, in general, but forms one of the central methodologies of dance drama studies. The main contribution of Kuchipudi dance drama studies is that it reveals a highly complex human activity, serving many purposes and developing a multiplicity of types, which proliferate, prosper, decline and otherwise change through time.

A convenient way of characterizing Kuchipudi dance drama history, as a body of knowledge and as a disciplined activity, is by means of a simple three dimensional model comprising of: (a) study through time, (b) study through type of dance, and (c) study through the context.¹¹

Study through time:



Study of dance drama through Time

¹¹ Drawn from model created by Janet Adshead in the Context of Dance, Janet, Adshead Lansdale. Dance History. Layson Rout ledge, 1994, p. 6.

The traditional approach is by means of a systematic study, which covers all aspects of dance drama. It either starts with the origin and concludes with the dance drama of yesterday, or selects a sizeable portion or the whole of such as several centuries. This mode of study has the advantage of moving steadily through time and broad features, such as growth and development of different genre, and styles, and can easily be historically situated. However, this kind of study has considerable disadvantages in that it may not be possible to study the position on account of lack of evidence. The form, that developed through centuries, cannot be considered as a unified whole, which is problematic. Also, the attempt to encompass such a wide time span could lead to superficiality. There is also the problem that dance drama, like human activity, is considered to have evolved into even more advanced forms and is, in some ways better as time progresses.

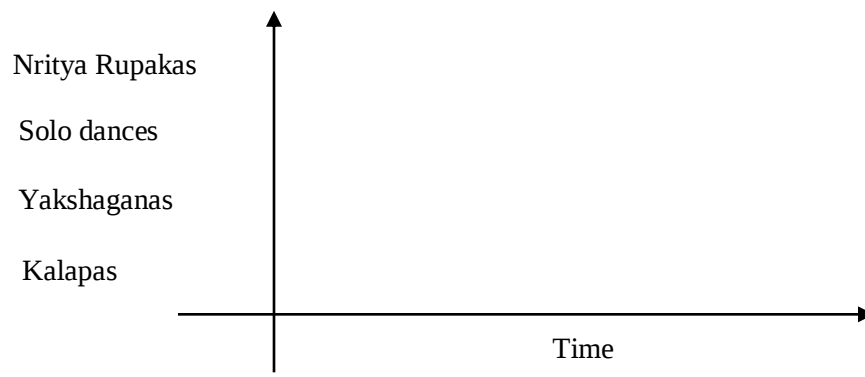
Thus, a period-based study may solve some of the above-mentioned problems, since the time period can be chosen in the history of dance drama, which offers opportunities and scope for an in-depth study. However, this may be sometimes be at the peril of identifying causes and effects, discerning longer term trends and understanding the reasons for the growth or decline in the preceding or subsequent periods.

By focusing the study on isolated periods, it can become possible to work in detail and pay attention to single events and their relationship with the time span of the selected area. However, here, the potential to note subtle shifts through several time periods in dance drama and the attitudes towards it can be in jeopardy.

In spite of the above mentioned shortcomings and pitfalls, dance drama, through the time dimension, serves a useful purpose because it ensures that events are placed in a chronological order and gives a temporal structure to the history. However, the source base available for study of the dance drama is not uniform, but increases rapidly as the twentieth century progresses, and one finds much more material for twentieth century- than for other centuries. That means that opportunities for the pre-twentieth century are hampered by lack of a comprehensive source base. Such a factor reflects the **ephemeral nature** of the dance drama and the comparatively recent establishment of Kuchipudi dance studies as an academic discipline, as also the normal loss of material evidence through time.

Dimension B – Study through types:

This model enables identification of all types of dance dramas and their subsequent subdivision into their constituent parts.



Study of dance drama through Type

The notion of dance drama types is at the macrocosmic level and is derived from their function, context and structure. For example, there is distinction between traditional dances and social dances. Traditional dances usually have a ceremonial and celebratory function and are likely to endure. Social dances, may be popular, but are more concerned with reinforcing individual and group relationships, entertaining and are liable for rapid changes in fashion. In moving towards the macrocosmic level, a dance drama type can be divided in several ways. For example, it can be sub-divided initially on the geographical basis and, subsequently, by genre, style and organizing concepts. Similarly, by combining the time and type dimensions, the immensity encompassed by the history of dance drama is revealed. Any one or more subsets, in various combinations, can be studied within the appropriate selected period of time.

Dimension C – Study through the Context

Dance, as also dance drama, is defined by the contexts. The issue of place, location, artistic and social context has traditionally been the concern of historians. The need to study dance and dance drama within their appropriate circumstances and in relation to the prevailing ideas and attitudes is essential, if dance and dance drama are to be understood at their own terms and the context in which they exist. A detailed examination of dance and dance drama, without their contiguous and contemporaneous contexts, is likely to be severely flawed since they are part of and derived from the contexts. The contexts in which dance and dance dramas exist are

manifold. There is a potential tension between studying dance and dance drama in depth and studying these within the immediate and wider contexts. On the other hand, a multi-disciplinary approach, when taken to extremes, may reduce the study to the status of an exemplar. The extreme approach may be justified on some occasions but, generally, a balance between these polarities is needed. The study needs highly detailed choreographic analyses and recognition of the crucial contextual concerns.

The above three dimensions have been kept in view in this study. The study of Kuchipudi dance drama becomes further complex due to the fact that, traditionally, the stipulations of *Natya Sastra* and other treatises of dramaturgy are followed and the Sanskrit classical theory of *Rasas* and other ingredients have to be understood.

1.4 Hypothesis

Kuchipudi dance drama has been encompassing various trends that emerged as a result of various socio-cultural changes and these changes categorized as transformational, major and general changes.

1.5 Scope of work

The work encompasses the study of Kuchipudi dance dramas with specific reference to themes, literature, characters, *Chaturvidabhinayas*, music, stage properties and presentation as also socio-cultural and economic aspects. The content and context factors have been of special focus. The changes, their nature, causes, effects and inter-relations have been given due consideration. These studies have been carried out with reference to the genres which can be categorized as Kuchipudi dance drama, i.e., Kalapas, Yakshaganas, Nritya Rupakas and thematic group presentations. Some forms which have evolved after Nritya Rupakas have not been classified and given a nomenclature. Therefore, the name ‘thematic group presentation’ has been given to such forms in this work. The advent of solo performances has been hailed as a major development with far reaching beneficial consequences for the tradition, but the study of solo dances has been kept out of purview of this work since it is considered that solo dances do not constitute dance dramas. Other forms like performances of short duration may, or may not, constitute a dance drama depending on the content and structure. However, these forms cannot evolve and flourish in isolation of dance drama. Therefore, these performances have been referred in this work as emerging trends.

1.6 Limitations of the work

A major constraint has been the paucity of authentic source of information to count on reliability and validity. There have been a larger number of performers and performances over a period of time, but there is no data base on all the performers and performances. These limitations have been kept in view and the data has been collected from authentic published and oral sources and have been evaluated for reliability and validity, before using in the work.

1.7 Justification of the title

Change is an “act or process through which something becomes different”. Dance drama is a dynamic process. Incremental innovations keep happening in any system, process or field of activity and Kuchipudi is not an exception to it. However, while undergoing change in structure, Kuchipudi Bhagavatam has shown flexibility and responsiveness to the socio-cultural environment. Thus, the title ***Kuchipudi Dance Drama – Structure, Changes and Emerging Trends*** has been given to the work.

1.8 Relevance of the study

Kuchipudi dance drama has undergone several innovations and changes in form, content and perspective. Nature of these changes, their causes and consequences have been analyzed and brought out. The changes studied are those within the genre and one genre to another and are analyzed in the light of content and context factors. The study further involves study of the salient features in these genres, their recording, and analysis in the socio-economic and cultural perspectives of contemporaneous society.

The study should help in bridging the gap of research work on the changes in Kuchipudi dance drama, particularly after the 1990s. It is also relevant for critical analysis of these changes and for explaining the emerging trends in the changing technological and socio-cultural contexts.

1.9 Objectives

The objectives of this work are: to bring out briefly the philosophy of Indian dance traditions; history of Kuchipudi Bhagavatam and dance drama and trace the changes in terms of the four aspects of *Abhinaya – Angika, Vachika, Aharya and Satwika*, and also the literature,

music, stage technique and technology. These changes include the impact and influence of one genre of Kuchipudi on another and also the overall changes.

1.10 Research methodology and sources

A methodology is a system of principles, practices and procedures that are specific to branches of knowledge. There can be qualitative or quantitative research methodologies. Quantitative research methodologies usually involve the measurement of definable quantities. Qualitative research uses methods that reveal the underlying trends and meanings, e.g., analysis of a particular culture or ritual within a culture, a curriculum, etc. “Research techniques” can be defined as the means by which the researcher manages and contextualizes data collection, review, and the subsequent analysis.

In the Indian scenario, eight dance forms, including Kuchipudi, have been recognized and given the status of classical dance. The fact that the Indian dance forms, including Kuchipudi Bhagavatam, have traditionally followed the provisions of *Natya Sastra*, which lays down elaborate theory and dance drama procedures, has obviated the need to lay down the theory and procedures. In fact, ideally, a critical evaluation of dance dramas like Kuchipudi Bhagavatam, should be in terms of the provisions of classical treatise of *Natya Sastra* and other ancient Indian texts on *Alankara Sastra*. The mandate in *Natya Sastra* on the presence of a couple of scholarly experts in the audience and the challenge of the performer to the audience to contest the performance on grounds of flaws and deviations are the procedures for on-the-spot evaluation of the performance and discussion on the deviations. However, in the social, cultural and linguistic contexts of the twentieth and twenty first centuries, it is not possible for a rigid adherence to the *Natya Sastra*. More important, the Kuchipudi dance drama has been passed on by one generation to another by oral tradition for centuries. The learning, for most part, till the twentieth century, has been without a conscious knowledge that the provisions of *Natya Sastra* are being learnt. In a social and cultural environment of traditional Indian society, the reverential attitude of a student towards the Guru does not permit any questioning - let alone criticism. There can, however, be a difference in perception and/or interpretation of any aspect in teaching and/or performance and also attempts at improvisation and innovation, subtle or obvious, and these give rise to changes, and some of these changes would last and become a permanent feature over period of time. The changes in religious, socio-economic, political and cultural life of society also evoke indelible

changes. Kuchipudi dance drama is a highly sophisticated and complex art form, encompassing dance, verse, poetry, music, costumes and make up, portrayal of religious, political and social symbols and beliefs, and enacting rasa and emotions. A study of changes cannot be carried out by any one of the methodologies. Suitable methodologies have to be evolved, taking into account the complexities, the uniqueness and tradition.

The present research suggests that current dance study methods can be characterized by a multi-diverse inter-disciplinarily and, hence, more than one methodology has to be used. The present study involves more than one method, as under: (i) Historical method, (ii) Ethnographic method, (iii) Phenomenological method, (iv) Analytical method, and (v) Library method. Historiography has been used in chronicling the past events, and in selecting the relevant data and interpreting the same to understand and explain the past - particularly the questions about the events, works, and personalities that shaped dance drama in the past. The historical inquiry method has been used to create a meaningful interpretation of the events.

Ethnography used in this work includes auto-ethnography, virtual ethnography, qualitative enquiry, field work, interpretive method, and the case study. There is also not much difference between ethnography and the study of individual life histories and as the example of auto ethnographic studies¹² shows, this refers to an individual researcher studying his own life and its context. There is also the challenging case of ‘virtual ethnography’, whose data can be entirely restricted to what can be downloaded from the internet. Ethnography includes observation and interviewing. It is often used in the more specific sense of a method which requires a researcher to spend a large amount of time observing the way of life of a specific group of people. Ethnography, auto ethnography and virtual ethnography have been used to observe record and evaluate the *Chaturvidabhinayas* in Kalapas, Yakshaganas and Nritya Rupakas.

Phenomenological research, an inductive, descriptive research approach, developed from phenomenological philosophy. Its aim is to describe an experience as it is actually lived by the person. Dance phenomenology assumes that the analysis of what happens when dancing occurs is inseparable from the possibility of the adequate description of that dancing.

¹² Hamersley and Atinkton. *Ethnography: a principle in practice*. 3rd edition, 1995, pp. 1.

Analytical comparative study has been made on the aspect of the structure of Kalapas, Yakshaganas, Nritya Rupakas and other dance dramas.

Library source has been made use of to collect and collate the data on the historical aspects and current trends.

An important feature of the history of a dance drama is the source base. Source materials, per-se, cannot constitute dance drama history, but, as remnants and commentaries on the past, they provide the basic starting point for the study. The basic necessity is to start from the extant evidence. Source material is the bedrock of any enquiry. Primary sources are those that come into existence during the period being studied and can be considered as first hand and contemporary and provide the raw material for the study. Examples in the area of study of history of dance drama are: a dance drama performance; a choreographer's working score or log with all its annotations; actual costumes and other materials used by the performers during a performance; eye witness account of events, etc. Secondary sources are second hand, processed after the event accounts, and often use hindsight to trace developments over a span of time. Examples of secondary source materials are: published books, articles and memoirs. There are also some sources which are considered problematic sources. Some of these are as description of dances, sketches, photographs, photocopies and videos etc.¹³

Translations, autobiographies and biographies have also been used as source materials. The following four guidelines have been kept in view, while using these sources: (a) Testimony, (b) Authenticity, (c) Reliability, and (d) Value.

Sources of literature can be grouped under the following four categories:

- (a) Published books on Indian dance and dance drama forms.
- (b) Research theses of renowned scholars on the Kuchipudi tradition.
- (c) Published books on Kuchipudi dance form in English and Telugu.
- (d) Articles on Kuchipudi tradition, published in English and Telugu, including journals and souvenirs.

¹³ Layson. *Dance History Source Materials*. Routledge, London, 1994, pp. 18-29.

The collected information was analyzed taking into account the changes within Yakshaganas and Nritya Rupakas and changes from one genre to another and nature, context and impact of the changes have been explained.

Section (ii)

1.11 Literature survey

The thesis deals with the Kuchipudi Yakshaganas and Nritya Rupakas and the changes that have taken place in these dance drama forms. The literature survey enumerates, describes, summarizes, evaluates and clarifies the literature and provides a theoretical base for the research. Kuchipudi Bhagavatam flourished in the oral tradition, with the techniques and knowledge being transmitted from the Gurus to the disciples for centuries. Till the 1950s, there had been no work on the subject.

There have been works of thesis of eminent scholars on Kuchipudi dance drama since 1980s. Prominent among these scholars are: Chinta Ramanadham, Sunil Kothari, Jonnalagadda Anuradha and M.S. Siva Raju etc. These are authentic works, since these provide proper analysis and elucidation of the subject matter.

The first thesis on Kuchipudi dance drama was by Chinta Ramanadham¹⁴ and this work was in Telugu language, and submitted to the Telugu department of Andhra University. His work carries a descriptive account of Yakshaganas and mostly it pertains to literature aspect. This does not relate to changes in Kuchipudi Bhagavatam. This work considers the time of Siddhendra Yogi as 14th century and attributes the advent and rise of Kuchipudi Bhagavatam to the decline in knowledge of Sanskrit among the common people and the rise of local language, Telugu. The characteristics of Kuchipudi dance dramas are stated to be as under:

- They are mainly story-based.
- They are in the style of dialogue.
- The story is mainly related to god and religion.
- For aesthetic sense, the performances are intermingled with solo performances,
- Dance, depending on the context.

¹⁴ Ramanadham, Chinta. "Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective". PhD Thesis, submitted to Andhra University, Vizag, 1979.

- They do not have themes of kings and courts, except as needed in the context of the main theme.
- Women were not allowed to play any role. Female roles were performed by men.

This work also brings out the details of *Sabdhas*, *Tarangas*, *Javalis*, *Padas*, *Ashtapadis*, *Kautam* and *Pagati Veshas* (now defunct), etc., as interludes in Yakshagana performances.

One important work on Kuchipudi dance has been by Jonnalagadda Anuradha.¹⁵ The work traces the origin of dance drama form in Andhra areas adjoining Kuchipudi, the origin of Kuchipudi and the various innovations in this dance form. The work discusses the techniques of certain specific dance movements and solos. It also brings out variations in techniques taught by different gurus. Jonnalagadda Anuradha brings out that Kuchipudi was originally in the style of *Natyamela* tradition and subsequently underwent a remarkable transformation to the present form. The transformation is seen in the structure of the dance drama and also in the body kinetics employed in the basics. At the same time, the entire *Nritta* technique underwent changes in its texture of movement execution and presentation. The changes are attributed to the widened horizon of exposure and introduction of women into the form. The work also notes the changes in the themes. There was a change in themes - from religious to social ones. Jonnalagadda Anuradha considers *Kshirasagara Madhanam* as the first of the innovative *Nritya Rupaka*. The earlier elaborate *Purvarangam* was given up and in the stage décor, suggestive sets were introduced. The work brings out that certain steps were noticed exclusively in each guru's training, especially by the Vempati's School. New ideas and modifications, introduced in body kinetics, and basic of *Nritta* of Kuchipudi dance, brought a sea change in the very texture of it. Various permutations and combinations introduced by each guru enlarged the scope of Kuchipudi technique. However, the work covers the period up to 1990 and deals with changes in general.

Several books and articles have been published. Some of these writings are brought out as follows. Bhagavatula Kuchipudi¹⁶ is an autobiographical account of Vedantam Parvateesam, one of the Gurus. The book Kuchipudi Melakartalu¹⁷ carries a description the Kuchipudi style.

¹⁵ Anuradha, Jonnalagadda. "Traditions and Innovations in Kuchipudi Dance". PhD thesis submitted to the University of Hyderabad, 1990.

¹⁶ Parvateesam, Vedantam. *Bhagavatula Kuchipudi*. (Tel), Vijayawada, 1952.

¹⁷ Parvateesam, Vedantam. *Kuchipudi Melakartalu*. (Tel), Vijayawada, 1990.

This book also mentions about fourteen *Melakartas* of dance. A small publication of Kuchipudi Classical Dance by MA Naidu gives a brief description of the Kuchipudi dance.¹⁸ Bhagavatula Ramaiah's Golla Kalapam was edited and published by Chintalapati Lakshmi Narasimha Sastry,¹⁹ based on the palm leaves, some of which were in a fragile condition. Some historical aspects of Kuchipudi tradition and details of Gurus find place in the book of Chintalapati Lakshmi Narasimha Sastry.²⁰ Kuchipudi Aradhana Nrityamulu²¹ is another book of importance. The books of Chinta Ramanadham²² are of relevance. Hemadri Chidambara Dikshitulu had written a textbook to cater for the syllabus of dance teaching and contains all the relevant details.²³ Jonnalagadda Anuradha's Kuchipudi Dance- Who is Who, gives an account of the gurus and the practitioners.²⁴ Yaddanapudi Babu Rao has published a well-researched book on the history of Kuchipudi village.²⁵ This book contains a detailed historical account of Kuchipudi village, the traditional families of the village, distribution of the lands among various families of the village etc., but does not discuss the technical or aesthetic aspects of Kuchipudi dance. Kuchipudi Natya Vikasam²⁶ is the special publication on the eve of Kuchipudi dance festival, 2003, edited by G.V. Subrahmanyam, Bhagavatula Sethuram and Chinta Ramanadham. Researchers have credited ten of the Gurus as having brought about legendary improvements in the Kuchipudi dance tradition. Vedantam Ramalinga Sastry's book, titled Kuchipudi Vyasa Manjari, contains essays on the various eras in advent and progress of Kuchipudi dance drama, *Vachika* and *Satwika abhinayas*, certain aspects of Bhama Kalapam, Golla Kalapam,

¹⁸ Naidu, M.A, *Kuchipudi Classical Dance*. Hyderabad, 1975.

¹⁹ Lakshmi Narasimha Sastry, Chintalapati. *Athma Yagnamu Golla Kalapam*. (Tel), Machilipatnam, 1986.

²⁰ Lakshmi Narasimha Sastry, Chintalapati. *Kuchipudi Bhagavatulu* (Tel), Machilipatnam, 1983.

²¹ Acharya, C.R. *Kuchipudi Aradhana Nrityamulu* (Tel), Eluru, 1986.

²² Ramanadham, Chinta. *Kuchipudi Natya Bharati*, (Tel) Secunderabad 1988; *Kuchipudi Natya Bharati* (Eng), Secunderabad, 1994; *Kuchipudi Natyacharyula Charitra Putalu*, (Tel), Secunderabad, 1988; *Kuchipudi Natya Visistatha* (Tel), Vijayawada, 1994.

²³ Chidambara Dikshitulu, Hemadri. *Kuchipudi Kala Sagaram*. Rajahmundry, 1989.

²⁴ Anuradha, Jonnalagadda. *Kuchipudi Dance - Who is Who*, Bombay, 1993.

²⁵ Baburao, Yaddanapudi. *Kuchipudi Charitra*, Kuchipudi, 1999.

²⁶ Ramanadham, Chinta., Seturam, Bhagavatula., and Subrahmanyam, GV. Editors. *Kuchipudi Natya Vikasam* (Tel), Potti Sriramulu Telugu University, Hyderabad, 2003.

Yakshaganas and certain other aspects. S.V. Bhujangaraya Sarma's *Sampoorna Rachanalu -2*²⁷ contains dance dramas authored by him. These are – *Sri Krishna Parijatham*, *Abhignyana Sakuntalam*, *Chandalika*, *Kalyana Rukmini*, *Padmavathi Srinivasam*, *Haravilasam*, *Siva Dhanurbhangam* and *Ardhanareeswaram*. Sunil Kothari,²⁸ in his work, *Kuchipudi Indian Classical Dance Art*, brings out the origins of the dance drama tradition, the practice and the theory. It also brings out how the traditional gurus have shaped its present solo format, giving it a distinct identity. The book also gives an overview of Veedhi Bhagavatam, Turpubani Veedhi Natakam, Pagati Vesham, Navajanardana Parijatam, Bhagavata Mela Nataka, Kuravanji dance. The work also deliberates on the form as it exists today and continues to develop in its many ramifications; the influence of Vempati Chinna Satyam and his contribution to in shaping Kuchipudi tradition into a solo form along with the dance dramas that he has choreographed. The brief biographies of the traditional gurus and some of the celebrated exponents are also brought out. The book is a significant study on the subject.

Thus the 1990s saw research on analytical and characteristic identity of this form. Chinta Ramanadham, Chintalapati Lakshmi Narasimha Sastry, C R Acharya, P S R Apparao, Uma Ramarao describe the evolution of Kuchipudi tradition. Publications in English by Sunil Kothari, Kapila Vatsyayan, Jonnalagadda Anuradha, Rajyalakshmi Seth and Ramadevi, etc., helped in providing a framework for a conceptual understanding of the evolution of the dance form in their social, theoretical and technical aspects and the changes in techniques. Other scholars and historians like Projesh Banerjee, ML Varada Pande projected Kuchipudi dance form, but its identity remained ambiguous for a long time.

Seminars, workshops and festivals rekindled interest in this traditional dance form and led to scholarly discussions and publication of scholarly articles. Articles in souvenirs focused on the need and contribution of cultural academic and other institutions in patronizing and promoting this art form. From the 1990s, the dance heritage in the Andhra region, evolution and development of Kuchipudi, traditions in Kuchipudi, lyrical content, choreography have become matter of wide discussion. Subsequently, the unique aspects of the dance form and aspects like music techniques, costumes and lyrical trends have been critically analyzed and written about.

²⁷ Bhujangaraya Sarma, SV. *Sampoorna Rachanalu-2*. Emesco Books, Hyderabad, 2012.

²⁸ Sunil, Kothari. *Kuchipudi – Indian Classical Dance Art*. Abhinav Publications, New Delhi, 2001.

Efforts were also made to popularize the dance form among children. The special issue of Nartanam on Vedantam Lakshmi Narayana Sastry contains articles from the gurus and experts regarding the life time achievements and the training methods of the maestro. This is expected for an exquisite form of art that survived for centuries on oral tradition and due to patronage of decedents of a few families, who maintained absolute devotion, zeal and zest. Rajyalakshmi Seth brings out the changes in the dance form in the research article.²⁹

One of the most important sources of any pursuit in the electronic era of twenty first century is the website. The electronic sources of websites have their own distinct and great advantages and also several drawbacks. Several websites, blogs, newspaper reports, research books, e-books, texts, etc., are now available. However, the major drawback is that normally information from such sources is repetitive and, in most cases, the validity and reliability cannot be vouchsafed. These advantages and drawbacks have been kept in view and information has been accessed from the web sources. The study has to take into account the trends in the global scenario, since preservation of dance forms has been a matter of research and exploration by scholars.

Section (iii)

1.12 Chapterisation

This thesis has been organized as under.

- Chapter 1 has three sections. Section (i) contains a general introduction to the thesis, importance of dance in the Indian context, Kuchipudi dance drama in the historical perspective, problem outline, scope of work, limitations of the work, relevance of the work, justification of the title, methodology and sources. Section (ii) contains literature survey and Section (iii), the Chapterisation plan.
- Chapter 2 brings out the history of dance and dance drama, in general, in India and the specific history of Kuchipudi dance drama. This chapter also contains a brief introduction

²⁹ Rajyalakshmi, Seth. *Development of Kuchipudi Dance in 20th Century*. [srfaurangabad.org/journals/ 3rd issue/6.pdf](http://srfaurangabad.org/journals/3rd%20issue/6.pdf)

of the chapter, classification of the Kuchipudi dance drama periods, origin and growth of Yakshaganas, recognition of Kuchipudi as a classical dance form, subsequent developments, advent of Nritya Rupakas and the emerging trends.

- Chapter 3 explains the Kuchipudi Yakshaganas and their structure. This chapter discusses the position of Kuchipudi Yakshaganas as they prevailed at the time of their onset and descriptive account of salient features of theme, literature, music, characters, *Chaturvidabhinayas* and presentation. Some of the original contents have been included to elucidate the performance procedures and content.
- Chapter 4 deals with the structure of Nritya Rupakas. This chapter also brings out the content and context of Nritya Rupakas with reference to theme, literature, music, characters, *Chaturvidabhinayas* and presentation.
- Chapter 5 presents in detail the changes that have taken place in the Kuchipudi dance drama form. This chapter also distinguishes between transformational changes and major changes. The changes that have occurred within Kalapas, Yakshaganas, Nritya Rupakas and changes which have occurred in one of these genres on account of changes in other genres have been explained. Position of changes in Kuchipudi dance dramas have been examined and explained by making applicable some of the theories of social change.
- Chapter 6 contains conclusions and suggestions for further research on this subject.

CHAPTER - II

Kuchipudi Dance Drama in the Historical Perspective

2.1 Introduction

This chapter brings out a brief history of Kuchipudi dance drama in the overall Indian context. Dancing has all along provided the dancers with opportunity for gratification of one's own emotions, expression of the inner feelings and moods; and communication of these expressions, feelings and moods to the audience. During the initial stages of human existence, dance was by way of expression by the entire community and the creator, the performer, and audience had been the same. With the development of civilization and culture, the activity attained definite forms. It developed into separate art forms such as dance, music, drama and dance drama. This transition past through the phase of folk forms of dance i.e., tribal and folk dances. The tribal dances, i.e., the dances in the primitive societies, were mostly related to hunting. The movements of the body in such dances are very less and theses dances depend on a stress on simple repeated rhythm and not on word–movement coordination. Subsequently, the micro movements of the hands and feet found a place in folk forms. The leisure of food producing societies gave scope to the development of normal structure of dances, dialogues and narratives. Also, the evolutionary process of dance forms as an art form culminated in a set of rules and regulations that have since guided the art forms.³⁰

2.2 Dance Drama in India

“Accounts of the ancient Indian dance dramas, also known as traditional theatre forms, are found in three sources - Natya Sastra; *Puranic* sources like Ramayana, Mahabharata and the *Kavya* literature of Sanskrit. Dancing was distinguished from the general and more popular art of dramatics and mime practiced by the *natas*”.³¹ In *Drishya Kavyas*, one can find a body of stage technique, which is none other than the *Angikabhinaya* of the classical Indian dance.

³⁰ For more details please see the introduction chapter. Kapila, Vatsyayan. “Introduction” *Traditional Indian Theatre: Multiple Streams*. National Book Trust, New Delhi, p. 2.

³¹Kapila, Vatsyayan. “Introduction” *Traditional Indian Theatre: Multiple streams*. National Book Trust, New Delhi, p. 209.

There have been indigenous dance dramas in almost all other parts of India.³²

Indian dance dramas are as under:

Table 1: Dance Dramas in various States of India

Sl No	State	Form
1	Andhra Pradesh	Kuchipudi
2	Arunachal Pradesh	Ka Fifai
3	Assam	Bhaon
4	Bihar	Oraon dance drama, Jata-Jatin Luri-Savaro dance drama Mahisasura Bodha dance drama
5	Gujarat	Rasaleela, Bhavani Dasavataram, Tamasha Gouri, Bhavai, Terahtal,
6	Karnataka	Yakshagana
7	Kashmir	Lamba dance drama, Pather
8	Kerala	Kathakali
9	Maharashtra	Turra Kalangi, Rasdhari, Kuchamani Khyal, Chirawa and Shekhavathi Khyal,
10	Manipuri	Raslila, Lai Harobha, Augri Hangel and Kamba – Thoibi
11	Nepal	Sorathi Rani
12	Orissa	Chow
13	Rajasthan	Rammats, Gandharva dance dramas
14	Tamil Nadu	Bhagavatamela Natakam
15	Uttar Pradesh	Ras Lila, Nautanki, Swang and Bhagat

³² Projesh, Banerjee. *Indian Ballet Dancing*. Abhinav publications, E-37, Hauz Khas, New Delhi, 1983, p. 33.

2.3 Renaissance in Indian dance

The period from 1930 can be regarded as the one which heralded the renaissance in Indian dance drama. “Uday Shankar’s dance dramas were all Indian, having Indian themes-mythological, spiritual, abstract, semi-political, social or historical, but pregnant with subtle satire, humor, and hidden moralistic ideas”.³³ He took the best characteristics and techniques of each style of dance and blended these in his dance dramas. Though Indian in spirit in his presentations, he introduced western methods of lighting, stage crafts, composition, balance, proportion and other qualities. He used multi-colored lights in his dance dramas for special effects and brought about tremendous changes in using costumes and make up. The dance dramas of lights range from black and white shadows leading to multi-colored lights, and culminating in cinematographic effects. The costume and make up adopted by Uday Shankar in his dance drama productions were entirely in the classical traditions of Indian art as seen in the architecture, sculpture and painting of Barhut, Ellora and Ajanta. His great works are: *Rhythm of Life, Labour and Machinery, Pramila Arjuna, Ramayan, The Buddha, Samanya Kshiti* and *Prakriti Ananda*. All his efforts earned him the title of ‘Father of modern Indian ballet’.

Rabindranath Tagore made innovative changes in dance and dance dramas. “Along with Indian classical dance and folk styles, he introduced Kandyan, Javanees and European folk dances at Shantiniketan”.³⁴ The costumes of the dancers for his dance dramas were influenced by Javanees dance costumes, Ajanta frescos, and folk motifs, but were integrated into an original style, typical of early Shantiniketan performances.³⁵

Songs were prominent parts in his operatic plays and dance in his dance dramas. His operatic plays were: *Valmiki Pratibha, Kal Mrigya* and *Mayur Khela* and his dance dramas were: *Chitrangadha, Chandaliika, Tasher Desh* and *Shyama*. Female and male performers were given equal importance in his works. In his dance dramas, innovative dancing techniques were used.

³³ Projesh, Benarjee. *Indian Ballet Dancing*, Abhinav publications, E-37, Hauz Khas, New Delhi, 1983, p.120.

³⁴ Manjusri, Chaki Sircar. “Tagore and modernisation of Dance.” *New Directions in Indian Dance*, edited by Sunil, Kothari, Marg publications, Mumbai, 2003, p. 33.

³⁵ Manjusri, Chaki Sircar. “Tagore and modernisation of Dance.” *New Directions in Indian Dance*, edited by Sunil, Kothari, Marg publications, Mumbai, 2003, p. 33.

His themes reflected the ethos of his times. One of the popular works of social theme was *Chandalika*. This was adopted and choreographed by gurus of other classical forms, e.g., Vempati Chinna Satyam in Kuchipudi and Mrinalini Sarabhai in Bharata Natyam.

Other dancers and gurus who made significant contributions and innovations are: Menaka (Kathak style), Rukmini Devi (Bharata Natyam), Ram Gopal (Bharata Natyam), Birju Maharaj (Kathak), Mrinalini Sarabhai (Bharata Natyam), Guru Gopinath (Kathakali), Vempati Chinna Satyam (Kuchipudi), Kelucharan Mahapatra (Odessa).

During the 1930s and 1940s, several efforts were made to bring Indian art into the mainstream society and for introducing a systematic pedagogy.³⁶ Many associations, institutions and organizations, both government and non government, were founded for the promotion of Indian art forms. Some of these institutions contributed to the widening of the perspective and vision by introducing and promoting other regional dance forms along with the native dances. For example, Kalakshetra, basically a centre for Bharata Natyam, offered courses in Kathakali and Kuchipudi styles. In Shantiniketan, art forms of various regions were taught, to promote national integration.

After India became independent in 1947, the focus on recognition and promotion of indigenous Indian art forms intensified both at the government and non-government levels. At the same time, the number of students attracted to learn the various art forms was growing. In 1954, three academies - Sangeet Natak Akademi, Lalitkala Academy and Sahitya Academy, were established and the performing arts, plastic arts and literature received a fillip from the Government of India. Institutions like the Indian Council for Cultural Relations (ICCR) also provided the environment and support for the promotion of arts.

2.4 Dance Dramas of Andhra

Certain forms of dance drama flourished in Andhra regions as under:

Kuravanji: The tribal people called *Kuravas* and *Chenchus*, used to enact ‘*Kuravanji*’, a kind of dance drama, to entertain the pilgrims at pilgrim centres and to earn their

³⁶ “Rabindranath Tagore established Santiniketan; Vallathol Narayana Menon established Kerala Kalamandalam; Rukmini Devi established Kalakshetra; Uday Shankar established Uday Shankar Indian Culture Centre; Menakaa established Nrityalayam”. “Introduction”, *New Directions in Indian Dance*, edited by Sunil, Kothari, Marg publications, Mumbai, 2003, p. 10.

livelihood. *Kurava-anji* means the *adavu* of *kurava*, i.e., the dance of *kuravas*.³⁷ They narrated stories from Hindu mythology. The narration was by singing. They used to perform some dance movements with the feet to avoid monotony. There were no gestures, *rasa* or *bhava*. Initially, the entire performance was by a woman, who used to do the narration, sing the song and also make movements of the feet. Later on, two persons, a male, called the Singa, and a female, called the Singi, used to perform. Over a period of time, the characters of Konangi, the clown, who provided a running commentary of the play, and Erukala Sani, a female fortune teller, were also introduced. Even though two or three characters were used, there was no delineation of drama.

Yakshagana: These were the popular dance dramas that have been in vogue in the Telugu areas for a long time. The name itself suggests that they had been introduced by a clan of people called *Yakshas*, who were also called as *Jakkulas*. They were songsters. These artistes (*jakkula*) performed Yakshaganas. *Sugreeva Vijayam* of Kandukuri Rudrakavi of the fifteenth century is one of the oldest available Yakshaganas. The Nayaka kings of Tanjore patronized this art form and also wrote many Yakshaganas. In the initial times of Yakshaganas, there used to be meter, called *Ragada*. Later on, *Daruvu*, a song composition describing the character, was introduced and it gained importance.

Bhagavatam: Kuchipudi Bhagavatam is the name given to the art form which evolved from the village of Kuchipudi. There were two genres, Kalapas and Yakshaganas. This form involves the application of classical traditions to the dance dramas. Kuchipudi Bhagavatam is significant for the perfect blending of *Nritta*, *Nritya*, *Chaturvidabhinayas* and *daruvu* singing. They were also popular for the excellent *Nayikabhinaya* and expression of various *Sanchari* and *Satwika bhavas*.

Veedhi Natakams (Street play): They were performed on the streets (*veedhi*).³⁸ They were performed as mono action or plays with two or more characters. Street plays attained prominence during the rule of the Nayakas of 17th century. Usually these were

³⁷Ramakrishna, Nataraja. Sangeet Natak, Vol. XXXVIII, No.3, 2004, p.155. *Kura-Vanchi* woman (in Tamil) of the *Kurava* tribe (fortune teller) and It is a kind of dramatic poem; Joga Rao, SV. *Andhra Yakshagana Vangmaya Charitra*. Andhra Viswakala Parishad, Valter, p. 32.

³⁸ This is not considered as ‘*Veedhi*’ of Dasarupakas.

based on mythological themes. However, the Nayaka kings initiated the performance of secular theme as well. In Andhra areas, Veedhi Natakams can be classified into two kinds, i.e., *margi* and *desi*. Kuchipudi Bhagavatams belong to the *margi* (classical) form. *Golla, Mala, Yanadi Bhagavatams* can be considered to be of *desi* (regional) form.³⁹

2.5 The History of Kuchipudi

Kuchipudi village is situated in the Movva Mandal of Krishna District of Andhra Pradesh, 50 km from Vijayawada. The village has the Ramalingeswara Swamy temple, which is surrounded by the dwellings of Brahmin families and is called Kuchipudi *Agraharam*. All those families belong to the sub set of *Velanati Vaidikas* of *Brahmins* and were concerned with dance and agriculture.



Figure 2.1 Map showing Kuchipudi village

Kuchipudi dance has derived its name from the name of village, it has originated from. However there are different opinions on the name of the village. Some consider it as

³⁹ Chakravarthy, Srinivasa. “Janapada kalaroopalu-Chathurvidabhinayalaku Aatapattu Kuchipudi”, *Natyakala*, APSNA, Dec, 1957.

Kuchelapuri,⁴⁰ *Kuseelavapuri*,⁴¹ *Kuchennapudi*,⁴² *Kuchipudi*,⁴³ etc., but these arguments have been contested by Pappu Venugopala Rao, who considers that the name is Kuchipudi and the dance is known by its birth place.⁴⁴ Even *Machupalli Kaifiath* and *Agraharam Inam* also refer to the village as Kuchipudi.



Figure 2.2 An arch in Kuchipudi village



Figure 2.3 Ramalingeswara Swami Temple

An evidence of the performance is found in *Machupalli Kaifiath* of 1502 AD.⁴⁵ As per the records collected at the instance of Surveyor General Makenzie, a troupe of dancer-actors

⁴⁰ “Under Siddappa’s leadership, the Brahmins traveled from village to village, performing these dances and came to be called kucilu. They settled in a wasteland. Gradually, the village came to be known as Kuchelapuri, or the abode of dance actors. This was later corrupted or shortened into Kuchipudi”, Vempati Chinna Satyam, “The Birth and Growth of Kuchipudi Dance”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Kuchipudi Kalakendra, Mumbai, 1993, p. 63.

“Sri Kuchelapuravasu, Ramakrishna Bhusuruni Karunato Nelina Muni...”, Rama Krishnaiah, Yeleswarapu. “Bhagavata Keertanalu”, *Natyakala*, APSNA, 1972, July, “Sri kuchelapura aasrita mandara...”, Hindola Tillana written by Kumara Swami, Bokka.

⁴¹ ‘Maa Kuchipudi Kuseelavapuri Natyacharyulaku Puttinillu’, Krishnamurthy, Chinta. “Adyakshopanyasam”, *Natyakala*, n.d.

⁴² ‘Kuchennapudi Bhagavatula Sevalandu Devadi Deva’, Ramakrishna Sastry, Malladi. “Rahasyam”, Telugu movie of Lalitha Siva Jyothi Films.

⁴³ ‘Kuchi means *manmadha*, pudi means hero-heroine relationship’ the explanation is given by Yeleswarapu Surya Prakasa Sarma, Ramarao, Uma. *Kuchipudi Bharatam or Kuchipudi Dance*. Delhi, 1992, p. 17.

⁴⁴ Pappu Venugopalaraao, “Abhinandana”, Ramanadham, Chinta. *Kuchipudi Natya Visistatha*, published by Tirumala Tirupati Devasthanam, 1994.

⁴⁵ The original Kaifiat of Machupally, local records, No.56, pp.66ff, 1812 is cited by many scholars. See for details, Arudra. *Samagrandhra Sahityam*. Vol. VII, pp.397-399, Apparao, P.S.R. “Siddhendra Yogi” *Bharati*, a monthly journal on Literature and Arts published from Madras, Jan, 1960, pp 80-84; Ramanadham, Chinta. *The Kuchipudi*

performed *kelika*⁴⁶ in the court of Veera Narasimha Rayalu, the ruler of Vijayanagara. The dance drama, in a subtle artistic manner, conveyed the atrocities of Sammeta Guravaraju of Siddavatam, the local chieftain, in revenue collection. The king sent his warriors, who defeated and killed the chieftain.

There is one more historical record which indicates that the tradition was supported by the rulers of Golkonda, in 1678 AD.⁴⁷ A Kuchipudi performance was arranged for Abdul Hassan Tahnishah, the Nawab of Golconda, during his visit to Masulipatnam (Machilipatnam). The Nawab was pleased with the performance and granted 600 acres of land in the name of Bhagavatula Narasanna, the head of the troupe.⁴⁸

There were nine families at the time of the *farman*. In 1761, *Peshkab* was issued in the names of Pasumarthi Rayalu, Vedantam Bhagavanulu and Bhagavatula Linganna.⁴⁹ That was the *Peshkab* which read that the tax was raised from 12 to 60 *varahas*. Therefore, the people went to Mosalikanti Kanoji Pantulu and Kandregula Jogipantulu, who were the *rajasrees* of Nawab Hasanallikhan Bahaddoor Kutubella of Masulipatnam, to seek the intervention of the Nawab on the land distribution. Earlier there were only 9 families, but subsequently, the number rose to fifteen⁵⁰ and they were unable to pay the increased tax. In 1763, the land was reassigned proportionately to all the fifteen families. By 1895, six more families⁵¹ were added to the Kuchipudi *Agraharam*.

School of Yakshagana, "Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective". PhD Thesis, submitted to Andhra University, Vizag, 1979. pp.10-12.

⁴⁶ Apparao, P.S.R. "Siddendra Yogi" *Bharati*, a monthly journal on Literature and Arts published from Madras, Jan, 1960, pp. 80-84.

⁴⁷ Sunil, Kothari. *Kuchipudi Classical Dance Art*. Abhinav Publications, New Delhi, 2001, ISBN 81-7017-359-0, p.33.

⁴⁸ Ramanadham, Chinta. *Kuchipudi Natya Visistatha*. published by Tirumala Tirupati Devasthanam, 1994, p. 17.

⁴⁹ Baburao, Yaddanapudi. *Kuchipudi Charitra*. Published by Tirumala Tirupati Devasthanam, aid for religious publications, 1999, pp.45-55.

⁵⁰ The fifteen families were *Bhagavathula, Yeleswarapu, Mahankali, Potheppeddi, Vallabhajosyula, Pasumarthi, Vemu, Peddibotla, Bokka, Hari, Devudu, Vedantham, Josyula, Darbha* and *Vempati*. Baburao, Yaddanapudi. *Kuchipudi Charitra*. Published by Tirumala Tirupati Devasthanam, aid for religious publications, 1999, pp. 54.

⁵¹ The six families were *Marepalli, Peenukurthy, Pillalamarri, Movva, Tadepalli*, and *Chinta*. Baburao, Yaddanapudi. *Kuchipudi Charitra*. Published by Tirumala Tirupati Devasthanam, aid for religious publications, 1999, pp. 54.

2.6 Migration of Kuchipudi artistes

There is evidence to show that Kuchipudi artistes used to perform not only in the areas adjoining Kuchipudi, but in distant geographical places also. The following aspects are relevant in this connection:

- (a) A Taikonda edict describes a land grant of court position to some of the artists by Krishnadevaraya in Hampi in appreciation of their performance during his visit to Srikakulam.⁵²
- (b) Grant of 200 acres of land to the artistes in the latter half of the 18th century by the Nawab of Banaganapalli in a village called Kapatrala near Alampur.⁵³
- (c) After the fall of the Vijayanagara Empire, some of the *Natyacharyas*, along with other scholars and pundits from Andhra, found patronage under the Nayaka kings of Tanjore, like Sevappa Nayaka, Achyutappa Nayaka (1572-1614). Kuchipudi Bhagavatas were among those who migrated to Tanjore and developed the art of Bhagavatamela Nataka at the village of Achutapuram (Melattur) on the model of the Kuchipudi dance dramas.⁵⁴

2.7 Classification of Kuchipudi History

Scholars have used different criteria for dividing the history of Kuchipudi Bhagavatam into various periods. Vedantam Ramalinga Sastry divides the history of Kuchipudi into eras like: (a) *Prag Siddhendra Yugam*, (b) *Siddhendra Yugam*, (c) *Kelika Yugam*, (d) *Nritya Nataka Yugam*, (e) *Vedantam Lakshmi Narayana Sastry Yugam*, and (f) *Vempati Chinna Satyam Yugam*.⁵⁵ Rajyalakshmi Seth has divided the history of Kuchipudi in the same manner as the division of history of Telugu literature was made – (a) 1000-1500 AD (b) 1500-1900 AD (c) 1900 AD onwards.⁵⁶ In her doctoral thesis, *Traditions and Innovations in Kuchipudi dance*,

⁵² Ramanadham, Chinta. “Prapanchamlone Visistam Kuchipudi Natayam”, *Praja Sakthi*, Special Edition, Sep, 2002, p. 9.

⁵³ Radhakrishna Murthy, Mikkilineni. *Andhra Natakarama Charithra*. pp.116 by Ramanadham, Chinta. “The Kuchipudi School of Yakshagana - A Literary, Traditional and Technical Perspective”. PhD Thesis, submitted to Andhra University, Vizag, 1979, p. 18.

⁵⁴ Sunil, Kothari. “Bhagavathamela Natakam”, *NCPA*, June, 1979, p. 36.

⁵⁵ Ramalinga Sastry, Vedantam. *Kuchipudi Vyasa Manjari*, (Tel), Kuchipudi, 2007, pp. 4-11.

⁵⁶ Rajyalakshmi, Seth. “Kuchipudi, in The Classificatory Systems of Performing Arts In India”, edited by Chennaiah. *Srujana Ranjani-Natya Manjari*, 4th International Kuchipudi Dance Convention-2014, Siliconandhra, p. 114.

Jonnalagadda Anuradha mentions three phases based on political history of the country. These are: (a) The colonial phase till the end of the 19th century, (b) the Nationalist period (during the colonial rule), i.e., from the beginning of the 20th century to the formation of Andhra Pradesh in 1956, and (c) the post Andhra Pradesh formation period, i.e., after 1956.⁵⁷

A proper narration of the history of dance drama in Andhra has certain pitfalls and shortcomings. Immediately after independence, the world started looking at India and its cultural heritage with new eyes. This resulted in a plethora of writings on Indian arts. Some of these were not well-researched and accurate accounts. The evolution of various dance forms and dance dramas in the Andhra region has been a matter of great interest. However, one important aspect of dance forms and dance dramas in Andhra, like the counterparts in other regions of the country, has been that the art lived and flourished in kings' courts, temple grounds and more important among the people of various sub-regions. Thus, there can be no definite dates of the origin and ending of any of these performing arts. There would obviously be a considerable period of transition from one art form to another, unless the contrary can be established. It will not be appropriate to fix eras to a dance form. The classification based on those by eminent gurus shows that the specific art form became famous because of the personality concerned, who must have revised, refined, re-defined and reinforced the aesthetics of the art form. Evolution of any art form cannot be solely concomitant to a time span. Therefore, taking into account the above constraints, an attempt has been made to bring out the historical aspects of dance drama from the perspective of their genres in the succeeding paragraphs. These styles include Kalapam, Yakshagana, Vyasta Nrityamsa, Nritya Rupaka and thematic group presentations.

2.8 Kalapam

Kalapam is one of the most exquisite artistic forms. It is a lyrical drama which does not have much of dramatic sequence. The effects are brought about by a subjective exposition of the characters, suggestive of the situation. Some consider that Kalapam is *upa rupakam*, since it has the characteristics of '*Parijatalatha lakshana*' and '*Sri Gaditam*', which come under the category of *upa rupakas*. However, Kalapam cannot be considered as *upa rupakam* and it does

⁵⁷ Anuradha, Jonnalagadda. "Traditions and Innovations in Kuchipudi dance", PhD thesis submitted to the University of Hyderabad, 1990, p. 24.

not have any specified characteristics of that category.⁵⁸ Thus, the Kalapam is regarded as a unique artistic form. In *Bhama Kalapam*, the performance and progress of the dance drama is by way of narration of the story by the characters themselves to another character, named Madhavi. A prominent personality to excel in Kalapas was Vempati Venkatanarayana Sastry, who had become very popular for Kalapas.



Figure 2.4 Vempati Venkata Narayana Sastry

2.9 Characteristics of Kalapam

Chinta Ramanadham specifies the following certain characteristics⁵⁹ of Kalapam as under:

- Kalapam needs to be a single plot,
- Must be of two or three characters,
- Must be of *Geeta*, *Nritya dharmas* theme and be wisdom oriented, and
- Prime *rasa* must be *Vipralamba Sringara*.

However, the proposition that Kalapam is *Srinagar rasa* oriented is not correct since *Golla Kalapam* is a philosophical exposition and does not have '*Srinagar rasa*'. It is considered that the entire play is in an argumentative dialogue form.

According to Joga Rao, the meaning of the word Kalapam, as it stands in the lexicons, is not quite significant of its content. Sanskrit dictionaries like that of Monier Williams speak of it

⁵⁸ Venkata Ramana, Pamidipati. "Kalapamu (Bhama, Golla)", (Tel), *Natyakala*, 1964, Dec, pp. 40, 41.

⁵⁹ Ramanadham, Chinta. "The Kuchipudi School of Yakshagana - A Literary, Traditional and Technical Perspective". PhD Thesis, submitted to Andhra University, Vizag, 1979, pp. 146-148.

as ‘a poem written in one meter’. This does not reflect the meaning of a Kalapam. The *Bharatakosa*, a dictionary on Sanskrit dramaturgy compiled by Manavalli Ramakrishna Kavi, describes the Kalapam as a type of a certain *tala* and *hasta*. M.F. Kittle gives another meaning, and in common parlance, to mean a quarrel or contention and so mentions it in his Kannada – English dictionary.⁶⁰ The *Suryarayandhra* dictionary gives the meaning to the word Kalapam as quarrel or expression of despair (*soda vellabosukonuta*).⁶¹ *Shankar Narayana*’s dictionary refers to Kalapam as a quarrel or dispute. In Sanskrit, the word Kalapa means an ornament or a peacock’s tail.

2.10 Period of Siddhendra Yogi

There is unanimity of opinion regarding Siddhendra Yogi as the creator of *Bhama Kalapam*. However, various scholars have different opinions regarding the years, parents and other details of Siddhendra Yogi.⁶² Some of the dates assigned to Siddhendra Yogi are as under:

S.V. Jogarao	-	17 th century
Divi Narasimhachayulu	-	1555-1620
N. Gangappa	-	1600-1700
Balantrapu Rajanikantarao	-	1400-1500
Rukminidevi Aurandale	-	17 th or 18 th century
Paidipati Subbaraya Sastry	-	14 th century
Jonnalagadda Venkata Radha Krishnaiah	-	1675
Banda Kanakalingeswararao	-	1450
Gorrepati Venkata Narasaiah	-	1675
Sistla Ramakrishna Sashty	-	16 th century
Nataraja Ramakrishna	-	17 th century
Vissa Apparao	-	17 th century

⁶⁰Jogarao, S.V. “Kalapam”, Triveni, Jan 1955 pp. 353-359. The same article reprinted in *Sujana Ranjani Natya Manjari*, 1st International Kuchipudi Dance Convention Souvenir, edited by Anuradha, Jonnalagadda, 2008, pp. 23-27.

⁶¹ Ramanadham, Chinta. “The Kuchipudi School of Yakshagana - A Literary, Traditional and Technical Perspective”. PhD Thesis, submitted to Andhra University, Vizag, 1979, pp. 144,145.

⁶² Ramanadham, Chinta. “The Kuchipudi School of Yakshagana - A Literary, Traditional and Technical Perspective”. PhD Thesis, submitted to Andhra University, Vizag, 1979, pp. 140-143.

P.S.R. Apparao projected a different view regarding Siddhendra Yogi's period as the 13th century⁶³ and Chinta Ramanadham also had a similar opinion.⁶⁴



Figure 2.5 Siddhendra Yogi Temple



Figure 2.6 Idol of Siddhendra Yogi

On 12th February 2003, a temple was built for Siddhendra Yogi at Kuchipudi village by Vedantam Satyanarayana Sarma and he claimed that he had unearthed a collection of historical evidences regarding the life span of Siddhendra Yogi, by way of palm leaf manuscripts, which were found in their house. The details⁶⁵ are as follows:

Date of birth - *Swastisri Plavanama Samvatsara Sravana Bahula Astami (1301AD)*
 Earlier name - Bhagavatula Krishna Sastry
 Place of birth - Kuchipudi village
 Parents - *Brhmasree Bhagavatula Prabhakara Sasthry, Tripura Sundari*
 Grandfather
 (Paternal, Maternal) - Bhagavatula Virupaksha Sastry, Pasumarthi Bhairava Sarma

⁶³ P.S.R. Apparao, "Siddhendra Yogi", *Bharathi*, a monthly journal on Literature and Arts published from Madras, Jan, 1960.

⁶⁴ Ramanadham, Chinta. "The Kuchipudi School of Yakshagana - A Literary, Traditional and Technical Perspective". PhD Thesis, submitted to Andhra University, Vizag, 1979, pp. 144, 145.

⁶⁵ "Sri Siddhendra Yogiswara Astottara Satanama Puja Vidhanam" – *Sidhendrayogi Divya Charitam*.

Wife	-	Kalyani
Father-in-law	-	Velamuri Seetaramavadhani
Marriage	-	<i>Krodhinama Samvatsara Kartika Suddha Ekadasi</i> (1304AD)
Aksharabhyasa-		<i>Viswavasunama Samvatsara Sravana Bahula Astami</i> (1305AD)
Teacher	-	Yogi Maharaj, Gopeswara Mandiram of Badekunj, near Brindavan

Return from

education	-	<i>Siddhardhinama Samvatsaram</i> (1319AD)
Sanyasa Sweekarana	-	<i>Siddhardhinama Samvatsara Sravana Suddha Saptami</i>
Enlightenment	-	<i>Prajotpattinama Samvatsara Ashda Suddha Ekadasi</i> (1331AD)
Deities worshiped	-	Sri Rajagopala Swami, Sri Rajarajeswari

Writing of

<i>Bhama Kalapam</i>	-	<i>Vrishanama Samvatsaram</i> (1341AD)
Death	-	<i>Aangirasanama Samvatsara Magha Sudda Ekadasi</i> (1392AD)

All these are embedded in a stone plaque at the entrance of Siddhendra Yogi temple at Kuchipudi. However, in the absence of the availability of the original palm leaf pages, this cannot be taken as credible evidence.

2.11 Golla Kalapam

By the 18th century, another Kalapam, i.e., *Golla Kalapam* of Bhagavatula Ramaiah was added to the Kuchipudi repertoire.⁶⁶ It contains the religious and philosophical discussion between a cowherd girl and a Brahmin. It is a social satire and is more of an education than an entertainment.⁶⁷ There are two main portions in this Golla Kalapam - (a) *Pindotpatti*, and (b) *Atmayagnyam*.

2.12 Origin and growth of Yakshagana

Kuchipudi artistes continued their performances with *Bhama* and *Golla Kalapams*. Some artistes in the village formed *Melams* (groups) of their own to perform dance as their source of

⁶⁶ Ramaiah, Bhagavatula. "Golla Kalapam", edited by Parvateesam, Vedantam. *Natyakala*, Oct, 1967.

⁶⁷ Apparao, Vissa. "Kuchipudi School of Dance", Andhra Association Annual, republished in *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K, Bombay, 1986, p. 50.

livelihood. Each troupe had a leader and the troupe is called by the family name (surname). Some of the names of the troupes were: Bhagavatula, Chinta, Vedantam and Vempati. In course of time, the population of the artistes increased and several *Melams* were formed. Kalapam usually required three artistes such as Bhama, Madhavi and Krishna and two or three instrumentalists. One *Melam* could not earn sufficiently for needs of a family. To withstand the competition, the artistes had to contend with low remuneration. The older artistes, who could not fit in the roles of Bhama and Golla, took up *Pagati Veshas* and formed groups of *Pagati Veshas*⁶⁸ with a few artistes and got much lesser incomes. The villagers used to donate some amounts on the last day of the performance. The artistes accepted and adjusted with whatever they got. Some artistes⁶⁹ taught their skillful art to *devadasis* of Ghantasala, Nangigadda and other surrounding places of Kuchipudi. However *devadasis* were not allowed to participate in the performances of Kuchipudi Bhagavatam. Some Kuchipudi artistes participated in some of the performances of *devadasis* as Sutradharas or Mridangists (those who played on the percussion instrument, the *Mridangam*).⁷⁰ Still, they retained their own tradition.

Some scholars contend that, after about fifty to sixty years of the writing of *Golla Kalapam*, Hari Madhavaiah introduced new forms of dance dramas.⁷¹ The advent of this new form of dance drama, which has come to be known as Yakshagana, was due to the influence of the performances of Melattur Bhagavatars. Others however, discount this contention and state that Yakshaganas became part of Kuchipudi repertoire on account of the performance of a temple dancer called Rajamani.⁷² However, on evaluation of available sources, it is considered that Chinta Venkataramaiah introduced Yakshaganas and made these popular.

⁶⁸ Parvateesam, Vedantam. "Kuchipudi Pagati Veshalu", *Natyakala*, APSNA, 1970, May, p. 36.

⁶⁹ Bhavatula Vissaiah, Bhagavatula Kutumba Sastry, Bhagavatula Ananta Ramaiah, etc., were used to teach Kalapas to devadasis in the surrounding areas. Ramanadham, Chinta. *Kuchipudi Natyacharyula Charitra Putalu*. (Tel), Secunderabad, 1988, pp 49-51.

⁷⁰ Interview with Bhagavatula Yagnyanarayana Sarma, in the year 2008.

⁷¹ Anuradha, Jonnalagadda. *Who is Who*, Kuchipudi Mahotsav Committee, Bombay, 1993, p. 11.

⁷² "Chinta Narayana, Chinta Venkataramaiah and others toured Nellore for their performances. There they observed some texts and techniques of Yakshaganas performed by Rajamani, a famous temple dancer". Interview with Vedantam Satyanarayana Sarma in 2008.

In the changing conditions of increasing *melams* and declining support of audience, Chinta Venkataramaiah established the 'Venkatarama Natya Mandali' in 1875 and brought under its fold the five existing *Melams* (Vedantam, Pasumarthy, Bhagavatula, Mahamkali and Chinta). This helped in generating income for all the artistes in a fair way, but more importantly, it popularized Yakshaganas. The contributions of Chinta Venkatramaiah in this regard earned him the name as the 'Father of Kuchipudi Yakshagana'.⁷³

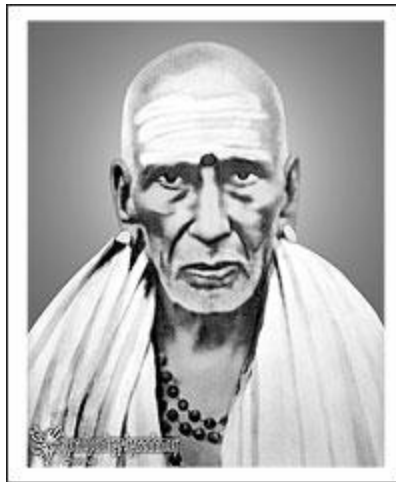


Figure 2.7 Chinta Venkataramaiah

Usually, a Kuchipudi performance garners attention to the gentle or feminine characters and the emphasis is on the staging of *Sringarabhinaya*. However, the female character in *Prahlada Natakam* is only a symbol of fealty or mercy in nature, rather than the grace projected by heroines in most Kuchipudi Yakshaganas. Though many spectators were attracted towards *Prahlada Natakam*, the youth found no specialty in it.⁷⁴ This made the Kuchipudi artistes to bring more feminine oriented, rather youth oriented, characters, by taking up the performance of *Usha Parinayam* (Aniruddha Natakam) of Duggaraju Chidambarakavi and other such Yakshaganas.

Kuchipudi performances were arranged on the occasions of temple anniversaries, *Brahmotsavas*, *Vasantotsavas*, *Kalyanotsavas* and other major occasions in the villages where they were invited.

⁷³ Ramanadham, Chinta. *Kuchipudi Natyacharyula Charithra Putalu*, (Tel), Secunderabad, 1988.

⁷⁴ Krishna Sarma, PVG. *Kalabhum*, Thursday, 9th Nov, 2006.

The structure of a *Melam* was that it had a troupe leader who supervised and an accountant to maintain accounts.⁷⁵ Money was distributed to members of the troupe on annual basis, as per the share agreed to in advance. Normally, the Sutradhara (head of the troupe) and the main character (heroine) got a higher share. In case any performer got a gift from public or organizer for excellence in individual performance, such gifts were retained by the performer and did not become a part of the amount to be shared.

2.13 Challenges from drama companies

The period between 1881-1930 is considered important in the history of Kuchipudi art. During this period, drama companies like Dharwada⁷⁶ and Parsi started performing in the Andhra regions. Kuchipudi artistes used to give more importance to *Angika*, *Vachika* and *Satwikabhinayas* - and less importance to *Aharya*. The coming of Dharwada and Parsi theatre in the Andhra region brought a sudden shift in the theatric values. These companies replaced the traditional ornaments and stage decorations with flashy appearances and lighter ornaments. The traditional torch (*diviti*) was replaced by lanterns. Heavy wooden ornaments were also replaced. They also brought a new stage appearance with the use of multiple screens that could be adjusted according to the requirement of the scene.⁷⁷ They however did not include female artistes. Such characters were portrayed by men, as in the case of Kuchipudi performances. In the 1890s, drama companies adopted some of the techniques of the west and attracted people and this became detrimental affected the popularity of local performances like Kuchipudi Bhagavatam. Under the influence of Dharwada and Parsi Theatre, many drama troupes were established and these also became popular in Andhra. These drama companies adopted new styles and techniques. Some of the Kuchipudi artistes also joined such troupes. Such artistes had to adopt the new methods of theatre. However, they maintained the Kuchipudi tradition in the major aspects. This period also saw the advent of poetical dramas (*Padya Natakas*) in the Kuchipudi tradition.

⁷⁵ Pasumarthy Subrahmanya Sastry worked as a financier for Venkatarama Natya Mandali.

⁷⁶ “*Tanthipurastha Nataka Samajam* popularly called Dharwada Nataka samajam traveled Andhra’s northern coastal towns and presented a series of plays in Hindi”. Sinha, Biswajit. *South Indian Theatre*. Raj Publications, 2007, ISBN 81-86208-54-2, p. 5

⁷⁷ Sambasiva Rao, Kandimalla. *Telugu Nataka Rangam - Nutana Dhoranulu Prayogalu*, p. 80

2.14 The advent of the Solo form

In the above era of prominent personalities, Vedantam Lakshmi Narayana Sastry created a niche for himself by creating solo dances. He had learnt the essence of rhythm, knowledge on *jathikattu* and other technicalities of Kalapa performance from Vempati Venkata Narayana Sastry. He was impressed by the expressive styles of *devadasis* in whose performance he found the importance of *Satwikabhinaya*, more than the other *abhinayas*. He understood the essentiality of performing arts. Therefore, his quest for finding the roots of artistic excellence made him to read the dance treatises of *Natya Sastra* and *Abhinaya Darpana*. He saw a number of Bharata Natyam dancers and performances and was impressed.⁷⁸ He found that their repertoire was highly organized and the compositions were performed in a systematic and orderly manner. He admired the exquisite performance of the girl, which draws out the beauty of gentleness and graceful, silken smooth presentation of dance. He went back to Kuchipudi village and studied the aspects which gave the essence of artistic excellence to performance. He then conveyed the same to the devadasis in his teachings. This was not merely teaching. It was more an interaction between two traditions - and both the traditions were beneficiaries of such an interaction.⁷⁹ He visited various principalities and shared his knowledge of dance performance with devadasis of that region and their teachers. In the process, C.R. Acharyulu, who came from the temple dance tradition, became a disciple of Vedantam Lakshmi Narayana Sastry. Vedantam Lakshmi Narayana Sastry then decided to launch solo dances as individual performances. He gathered materials for building up a solo repertoire to teach his students. At the same time, he incorporated *Padams*, *Javalis*, *Keertanas*, *Astapadis*, *Varnams*, etc., in his teaching. He also taught the *abhinaya* for the *shlokas* of *Pushpabanavilapam* and *Sri Krishna Karnamritham*.

The new style attracted young artistes of Kuchipudi such as Vempati Pedda Satyam, Vedantam Raghavaiah, Pasumarthy Krishna Murthy, Pasumarthy Venugopala Krishna Sarma and Vedantam Jagannadha Sarma, who approached Vedantam Lakshmi Narayana Sastry in pursuit of mastery over the new born art form. Vedantam Lakshmi Narayana Sastry had not confined to any particular place. He used to tour all over Andhra and stay at least eight to ten months in one place to impart his expertise to others. He spread his style in the areas of Tenali,

⁷⁸ Nagabhushana Sarma, M. "Vedantam Lakshmi Narayana Sastry" (Eng), *Nartanam*, Kuchipudi Kala Kendra, Mumbai, Vol. II, No-2, Apr-June 2002, p. 16.

⁷⁹ Ramakrishna, Nataraja. *Andhrula Natyakala*, AP Sangeeta Nataka Academy, 1975, p. 43.

Machilipatnam, Tirupati and Tamilnadu, etc. He taught the art to students, without discriminating on the basis of caste or region etc. His commitment and untiring efforts resulted in shaping of his disciples such as Ayyanki Tandava Krishna, Korada Narasimharao and Nataraja Ramakrishna, who later became expert dancers.

The Kuchipudi Bhagavatam was normally performed within the geographical boundaries of Telugu speaking areas. Vedantam Lakshmi Narayana Sastry broke that barrier as well. Under his supervision, Vedantam Jagannadha Sharma and Ayyanki Tandava Krishna staged many performances in Hyderabad, Pune, Bombay and other places by composing 20 to 25 items. Their performances were either solo or dual. Items like *Radha Krishna* and *Siva Parvathi* were some of the noteworthy performances.⁸⁰

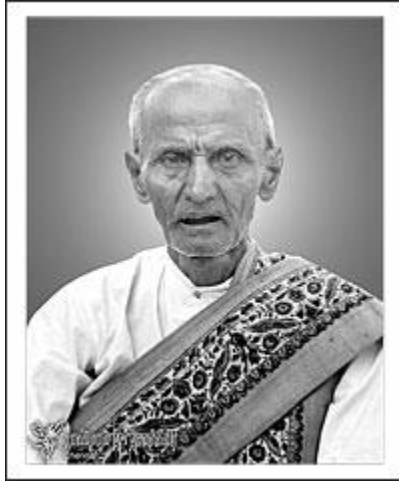


Figure 2.8 Vedantam Lakshmi Narayana Sastry



Figure 2.9 Bala Saraswathi with Vedantam

The famous dancer Ragini Devi learnt *Dasavatara Sabdam* and other items from Chinta Venkataramaiah in 1932.⁸¹ She is perhaps the first woman, other than the *devadasis*, to learn Kuchipudi. Later, Vedantam Lakshmi Narayana Sastry found that women should also be inducted into the art of dancing, since he observed the same in other Indian dance forms. Therefore, he began teaching Kuchipudi dance to women. Dancers like Rangamani, Kanchanamala, SRY Rajyalakshmi, Manorama, Uma Ramarao and Sumati Kaushal took Kuchipudi dance to new heights of excellence. The famous dancers from other forms also learnt

⁸⁰ Nagabhushana Sarma, Modali. "Vedantam Lakshmi Narayana Sastry", *Nartanam*, Vol.II, No. 2, Apr-June, 2002, p. 17.

⁸¹ Ragini Devi. *The Revival of Kuchipudi Nritya*. Marg, 19 (2), Mar 1969.

abhinaya from Vedantam Lakshmi Narayana Sastry. Some of them are: Balasaraswathi, Gowri Ammal, Uday Shankar, Ramgopal, Ramaiah Pillai, and Tara Choudary.⁸²

2.15 Cinema and Kuchipudi dance drama

The advent and development of cinema by the 1930s had changed the course of fine arts in India.⁸³ The onset of the film industry provided artistes of all forms and areas an opportunity to excel in their respective art forms. Kuchipudi artistes rendered their service to the cinema as dancers, dance directors and directors. Young and talented artistes of Kuchipudi such as Vedantam Raghavaiah, Vempati Pedda Satyam, Pasumarthy Krishna Murthy, Vedantam Jagannadha Sarma, and Vempati Chinna Satyam flourished as dance directors and film directors. Vedantam Raghavaiah, Vempati Pedda Satyam and Pasumarthy Krishna Murthy founded the *Prabhakara Natya Mandali* before their entry into the film industry. They used to perform *Radha Krishna*, *Sristi Vidhanam* and other short dance dramas under this banner. In addition, they also staged some folk dances to attract people on Nanduri Subbarao's *Enki Songs*, such as *nannidichi pettelinade na raju*, *chal mohana ranga* and *pilla porugurellindi*, with the characters of *Rangi-Rangadu*.⁸⁴ "Paki dance is a very interesting one, as it is a satire on a *satani* (mendicant), who follows a *paki* (scavenger lady), only to face the ire of her husband. This theme was mainly presented to evoke humor".⁸⁵ Besides these, themes like *Puttadi Bomma Purnamma* and *Badi* (school) were some of the social themes that were choreographed in the wake of social reconstruction programs.⁸⁶ Vempati Pedda Satyam performed *Vetagadi Nrityam* (hunter dance) effectively by composing his own instrumental music.⁸⁷ However, Kuchipudi steps and *jathis* were invariably followed. Along with these, they also continued with the traditional Yakshaganas such as *Usha Parinayam*, *Rukmangada* and *Sasirekha Parinayam*.⁸⁸

⁸² Leela Venkataraman. *Indian Classical Dance Tradition in Transition*. Avinash Pasricha, Lustre Press, 2002, ISBN: 81-7436-216-9.

⁸³ Sangeeta Rao, P. "Kuchipudi Yakshagana (The dance drama)" (Eng), *Kuchipudi Mahotsav*, edited by K. Subhadra Murthy, 1993, p. 75.

⁸⁴ Ravichandran, Kamperla. "Gnyapakalu - Pasumarthy Krishnamurthy", *Andhra Jyothi*, Sunday, 22nd Aug 2004.

⁸⁵ Anuradha, Jonnalagadda. "60 Years of Kuchipudi", *Nartanam*, Vol. VIII, No. 1, Feb-Apr, 2008, p. 9.

⁸⁶ Anuradha, Jonnalagadda. "60 Years of Kuchipudi", *Nartanam*, Vol. VIII, No. 1, Feb-Apr, 2008, p. 9.

⁸⁷ Ravichandran, Kamperla. "Gnyapakalu - Pasumarthy Krishnamurthy", *Andhra Jyothi*, Sunday, 22nd Aug 2004.

⁸⁸ Interview with PVG Krishna Sarma.

2.16 Preservation and promotion of Kuchipudi Yakshaganas

After Chinta Venkataramaiah and Chinta Ramamurthy, Chinta Krishnamurthy undertook the task of preservation and promotion of the Yakshagana tradition. Chinta Krishna Murthy brought again all the Kuchipudi *Melams* under one fold and also took the reins of Venkatarama Natya Mandali. Continuing with the tradition, Chinta Krishna Murthy trained Vedantam Satyanarayana Sarma in the performance of *Bhama*, *Usha*, *Mohini* and other female characters which provided popularity, impetus and longevity for Kuchipudi Yakshaganas. Along with that, Mahamkali Satyanarayana was renowned for his impersonation of the characters of demon kings.

2.17 Recognition of Kuchipudi as a classical dance form and the subsequent developments

Up to the 1950s, only four styles, Bharata Natyam, Kathakali, Kathak and Manipur, were recognized as classical dance styles.⁸⁹ In spite of the excellence and long duration of the form, Kuchipudi dance was not recognized as a classical form. Even foreign authors on Indian culture failed to recognize or make a mention of the Kuchipudi form.⁹⁰ The lives of Kuchipudi artistes revolved around the main activities of learning, practicing and performing of the Kuchipudi dance dramas. They had not acquired even minimum formal education. They did not have the knowledge of languages, other than Telugu and Sanskrit, which were the languages in use for Kuchipudi dance lyrics, and especially Telugu was mainly used in Yakshaganas performed in Kuchipudi Bhagavatas. Without knowledge of the Telugu language, it is difficult to understand and appreciate the intricacies of the Kuchipudi dance dramas, where spontaneous *Vachikabhinaya* is predominant and adds to the splendor of the performance. Also, the artistes could not travel, perform or make the art popular in non-Telugu areas especially in north India. To some extent, they travelled to the Tamil areas of the composite Madras State, Mysore and Kerala. Therefore, even though there had been revival and recognition of some of the dance forms since the 1930s, Kuchipudi Bhagavatam did not get the recognition that was due till middle of the 1950s. One major cause has been that there was no separate political State for the Telugu people and their regions were part of composite Madras State till 1956, when a separate

⁸⁹ Ramarao, Uma. *Kuchipudi Bharatam*. Srisatguru publications, 1992, p. 4.

⁹⁰ Ramarao, Uma. *Kuchipudi Bharatam*. Srisatguru publications, 1992, p. 4.

Andhra Pradesh was formed. Generally and wrongly, Kuchipudi Bhagavatam was considered as part of Bharata Natyam.⁹¹ In fact, Rukminidevi Arundale, a prominent dancer of Bharata Natyam, had written in her article in *Marg*, that Kuchipudi was a part of Bharata Natyam as a technique. The art form invited severe questions from critics like E. Krishna Iyer who raised doubts whether Kuchipudi Bhagavatam still existed. Banda Kanakalingeswara Rao strongly argued and established the existence of the art form,⁹² after repudiating such arguments and doubts.

Following the formation of Andhra Pradesh, as a separate state in 1956, the Andhra Pradesh Sangeeta Nataka Academy was established in 1957. The Academy published a book on music, dance and dance drama.⁹³ The Academy also started a quarterly journal, *Natyakala*, in which articles on Kuchipudi appeared regularly.



Figure 2.10 Kuchipudi artistes while on South tour

At the same time, concerted efforts by certain personalities such as Banda Kanakalingeswara Rao, Vissa Appa Rao, Ayyanki Tandava Krishna, Nataraja Ramakrishna, Chinta Krishna Murthy, Vedantam Raghavaiah, Vempati Chinna Satyam, and Vedantam Satyanarayana Sarma and writings on the subjects, performances, seminars and making changes

⁹¹ “Two female dancers, Mohana and Samanthi, performed Kuchipudi in Mumbai In 1955, when, even in the Sangeeth Natak Academy National dance festival, Kuchipudi was listed as ‘Kuchipudi-Bharata Natyam’. Baring a short demonstration by Kanchanamala, there was no other slot for this dance even in 1958 SNA festival featuring obscure forms,” Leela Venkatraman. *Indian Classical Dance Tradition in Transition*. Avinash Pasricha, Lustre Press, 2002, ISBN: 81-7436-216-9.

⁹² Kanakalingeswara Rao, Banda. “Kuchipudi Bhagavatha Mela Digvijaya Kala Yathra”, *Natyakala*, 1960, Sep-Nov, pp. 28-34.

⁹³ Ramarao, Uma. *Kuchipudi Bharatam*. Srisatguru publications, 1992, p.71.

in the format to fully conform to *Natya Sastra* led to recognition of Kuchipudi Bhagavatam as a classical dance form in 1959.⁹⁴ In the early 1960s, Banda Kanakalingeswara Rao organized Kuchipudi dance dramas in every district headquarters in the erstwhile Madras State and Delhi to ensure popularity, growth and spread of the art form.⁹⁵ In 1960, Indrani Rehman and Korada Narasimha Rao performed Kuchipudi dance in Paris for the first time and got global attention and appeal.⁹⁶



Figure 2.11Korada Narasimharao and Indrani Rehman

Several books were published on Kuchipudi by Chintalapati Lakshmi Narasimham, Vedantam Parvateesam, Nataraja Ramakrishna, Ayyanki Tandava Krishna and other well known artists and scholars. National and international books on dance started publishing material pertaining to Kuchipudi dance in English and other languages.

⁹⁴ In the same year Odissi from Orissa and Mohini Attam from Kerala were also recognized as Indian classical dance forms. “Introduction”, *New Directions in Indian Dance*, edited by Sunil, Kothari, Marg publications, Mumbai, 2003, p. 11.

⁹⁵ Kanakalingeswara Rao, Banda. “Kuchipudi Bhagavatha Mela Digvijaya Kala Yathra”, (Tel), *Natyakala*, APSNA, Sep, 1963, pp. 28-34.

⁹⁶ Ramakrishna, Nataraja. *Andhrula Natyakala*. AP Sangeeta Nataka Academy, 1975, p.55.

2.18 Siddhendra Kalakshetram at Kuchipudi

The above efforts resulted in the growing popularity for the art form among artistes of other forms, cine artistes, common people and the younger generation. Banda Kanakalingeswara Rao initiated a proposal with the Sangeeta Nataka Academy for establishing Natya Kalakshetram at Kuchipudi. The proposal was accepted and implemented. The Sangeet Nataka Academy gave a grant of Rs 25,000 for design and production of the dance drama, *Kshirasagara Madhanam*. The project was carried out successfully and the dance drama was performed in various cities and towns and the income generated was contributed for the Natya Kalakshetram. Other major contributors were: Tirumala Tirupathi Devasthanams and LIC of India – Rs 25,000/- each. A land of four acres was bought from the local temple. Initially, it was called ‘Siddhendra Kalakshetram’⁹⁷ and the building was named as ‘Venkatarama Natya Mandali’. The building was inaugurated on 1st January 1965 by the then Chief Minister of Andhra Pradesh. The auditorium was named after Banda Kanakalingeswara Rao and the open air theatre, after Chinta Krishna Murthy. Later on, two branches were established in Eluru and Gudivada. However, the two branches were closed subsequently.

2.19 Proliferation of Kuchipudi dance

Earlier, there were some teaching institutes at Kuchipudi and renowned gurus were teaching in these institutes. With the establishment of Siddhendra Kalakshetram, these private institutions slowly closed down. However institutions for training in Kuchipudi dance had been set up outside Kuchipudi. Details of some of these institutions are as under:

Table 2: Proliferation of Kuchipudi dance Schools

Guru	Town / City
Bhagavatula Rama Kotaiah	Hyderabad
Bhagavatula Yagnya Narayana Sarma	Vijayawada
CR Acharyulu	Teaching at Ahmedabad

⁹⁷ Vedantam Parvateesam runs a school on the name of Siddhendra Kalakshetram, and the same was renamed as Kalakshetram.

Hemadri Chidambara Dikshitulu	Rajahmundry
Josyula Sitarama Sastry	Vijayawada
Pasumarthi Sitaramaiah	Vishakapatnam
Prahlada Sarma	Eluru
Vedantam Jagannadha Sarma	Hyderabad
Vempati Chinna Satyam	Madras
Yeleswarapu Suryaprakasa Sarma	Hyderabad

Teachers of Kuchipudi art form usually showed interest in teaching solo dances. Vempati Chinna Satyam emphasised on the performance of solo dances. His compositions include solo centric performances as *Keertanas* and *Padas* of Annamaiah, Tyagaiah, Kshetraiah, Purandaradas, Syama Sastry, Uttukadu Venkatasubbaiah and Muthuswamy Dikshitulu, and items such as *Jatiswaram*, *Swarajathi*, *Padam*, *Javali*, *Tarangam*, and *Astapadi*. His effort brought 250 dance items into the limelight. Over a period of time, new organizations were founded. One of these is ‘Akila Bharatha Kuchipudi Natya Kala Mandali,’ founded by Pasumarthi Kesava Prasad in 1983. Through this organization, dance programs for three days are organized on the occasion of annual celebrations of *Kalyanotsavam* of Bala Tripura Sundari and Ramalingeswara Swamy. Other Indian classical dances were also staged, along with Kuchipudi dance, on this occasion. This organization has also been contributing for the publication of many books on Kuchipudi.

2.20 Advent of Nritya Rupakas

Vempati Chinna Satyam, with his keen observation of Kuchipudi traditions, tried his best to restore the dance drama tradition on the aspects of which Yakshagana could not continue its flourish. He brought about many changes of techniques and formative changes that were essential. All of his themes are woven into Nritya Rupakas - and not Yakshagana. He strictly adhered to the basic structure of Nritya Rupaka and employed free flowing literature, mellifluous music and sculptural choreography.



Figure 2.12 Scholar with Vempati Chinna Satyam

The Kuchipudi dance drama form gained popularity in the 1980s. This popularity brought about restructuring in some aspects. Earlier, the teaching by the gurus and the training in the private institutions did not follow a uniform content, any syllabus or even style. Since then, there has been development of standard syllabus and pedagogy over a period time, as will be brought out in the succeeding paragraphs. Vempati Chinna Satyam conducted a teacher training course for *natyacharyas* of both private and government institutions at Siddhendra Kalakshetram in 1984.

2.21 Kuchipudi dance as academics in Universities

On 15th July 1989, the Siddhendra Kalakshetram was merged with the Telugu University and the power of autonomy was transferred to the Registrar of Telugu University, along with the movable and immovable properties of Kalakshetram, subject to a few conditions. Some of conditions⁹⁸ of merger were as under:

- There was to be a merger of the activities, staff, movable and immovable properties to the University, for a proper development of dance.
- Complete authority would be vested with the trust, if the university failed to meet any of the provisions for development of the dance tradition.
- Continuation of the already existing staff of Kalakshetram, even after the merger.
- The name of the Kalakshetram cannot be changed from Siddhendra Kalakshetram.
- If the university could not proceed with the continuation of Kalakshetram, reins should be given back to the Kalakshetram Trust.

⁹⁸ Subhadra Murthy, K. “Siddhendra Yogi Kalakshetra in Kuchipudi”, *Sruti*, Apr 1994, pp. 32, 33.

- All the traditions, festivals and ceremonies should be continued as they were, even after the merger.

In 1980s, in Andhra Pradesh, two universities, University of Hyderabad and Potti Sriramulu Telugu University, introduced dance courses. A Post Graduate course which culminates in a Post Graduate degree of Master of Performing Arts was introduced in the Sarojini Naidu School of Performing Arts, Fine Arts and Communication, in the University of Hyderabad in 1988 and subsequently, a research program, leading to PhD in dance, was also introduced. In the year 1989, the Telugu University introduced the Bachelors degree and then the Post Graduate degree programs in dance.

In 1999, the Telugu University introduced a specialized one year diploma course on Yakshagana. Yakshagana was thus made part of systematic study. Subsequently, many universities, such as Andhra University and Padmavathi University, also launched courses in Kuchipudi dance.

2.22 Emerging trends in Thematic group presentations

By the end of 20th century and beginning of the present one, the choreographers have brought about new innovations and changes. New experimentation attuned to the contemporary socio-cultural conditions has been taking place. However, these new trends, in some cases, have been retaining the tradition of Nritya Rupakas and a few of them are designed differently from the tradition. These changes are particularly evident in the themes and the presentation. While the traditional dance dramas are predominantly mythological in their themes, the modern day performances include sociological and contemporary themes also. The new trends will contribute to changes and transformation, if reinforced by repetition and acceptance.

2.23 Kuchipudi dance and the Indian Diaspora

The Indian Diaspora, particularly in USA, Canada, UK, Australia, Singapore, Malaysia and some countries in Europe, has been patronizing the Kuchipudi art form.⁹⁹ This has resulted in the demand for dance schools and dance festivals in these countries.

Several leading Kuchipudi dancers from India migrated to USA and settled in different parts there. Some of the noted names are - Kamala Reddy (based in Pittsburgh), Shasikala

⁹⁹ Sunil, Kothari. "Indian Diaspora", *Sujanaranjani Natyamanjari*, Anuradha Jonnalagadda. Editor, 2008, pp. 143.

Penumarthy and Revati (in Atlanta) and Anuradha Nehru (in Washington). The senior amongst them, Ratnapapa, is based in Houston. Others are - Neelima Devi, a disciple of Prahlada Sarma (based in Washington) and Rama Bharadwaj (based in Yorba Linda in Los Angeles). There are also opportunities for part time jobs and part time earning for the visiting students from India as they take up dance, teaching and training. There have been performances in USA and India in which more than five hundred dancers participated in Kuchipudi performance at a time and the event found place in Guinness book of world records in 2008.

Summary

Kuchipudi dance drama was popularized with *Bhama Kalapam* of Siddhendra Yogi of the 14th century. Thereafter, other genres like *Yakshaganas* and *Nritya Rupakas* evolved. There have been changes in the dance drama in all the aspects. The causes for changes can be attributed to internal factors and the external environment. These changes have to be seen as part of overall social changes. A systematic syllabus and pedagogy as an academic discipline have developed. The Kuchipudi dance has been gaining popularity and patronage in India and abroad. However the same cannot be said of Kuchipudi dance dramas, which are still in a revival phase.

Chapter-III

Structure of the Kuchipudi Yakshagana

3.1 Introduction

This chapter brings out the structure and the key aspects involved in Kuchipudi Yakshaganas, particularly with regard to theme, literature, music, characters, *Chaturvidabhinayas* and presentation.

3.2 Characteristics of Kuchipudi Yakshaganas

Kuchipudi Yakshaganas come under the category of *Marga Natakas*, i.e., systematized and classical form. They were instrumental in bridging the gap between the elite and the masses due to their content, music, literature and dance. Yakshaganas, in general, and Kuchipudi Yakshaganas, in particular, are unique in structure and they generally cover every aspect of Telugu literature. Thus, Yakshaganas preserve the uniqueness of Andhra's culture and Telugu literature. Hence, it has been termed as the most popular and native representation of Telugu by Professor S.V.Joga Rao.¹⁰⁰ Kuchipudi Yakshaganas have excelled due to specific structure and style.¹⁰¹ Some of the salient features and aspects are:

- *Daruvu, Kandardham, Dwipada, Sandhivachanam*, as part of meters.
- Elaborate stage rituals (*Purvarangam*).
- Specific invocation for dance performance (*Naandi*).
- The prominent role of the Sutradhara.
- Simultaneous dancing and singing/delivery of dialogues/rendering poems and lyrics by the performer.
- The continuation of tradition of *Natyamela*.
- There is the scope for spontaneous and independent performance.
- Heroine character should be entering the stage behind the curtain.
- Preparation of the ornaments by the artists themselves.

¹⁰⁰ Joga Rao, SV. *Yakshagana Vangmaya Charitra*. Andhravisvakalaparishad, Rajahmundry, 1961, p. 2.

¹⁰¹ Salient features of the Kuchipudi art are mentioned by Kanakalingeswara Rao, Banda. "The Kuchipudi Dance – Drama", *Natyakala*, n.d.

- A blending of *Natyadharmi* (conventional acting) and *Lokadharmi* (realistic acting) in the play.

3.3 Themes

Kuchipudi Bhagavatas performed two Kalapas and some Yakshaganas. The Kalapas are (a) Bhama Kalapam and (b) Golla Kalapam. The theme in Bhama Kalapam is mythological. Golla Kalapam has the theme, which is sociological and also educative. Most of the themes that they performed for Yakshaganas were taken from the Bhagavata stories.

Popular Yakshaganas performed by the Kuchipudi Bhagavatas are as under:

Table 3: Popular Yakshaganas performed by Kuchipudi Bhagavatas

Sl. No	Yakshagana	Author
1	Prahlada Natakam	Vedala Thirunarayanacharyulu Tiruvalliken Ramanujacharyulu
2	Usha Parinayam	Duggaraju Chidambara Kavi
3	Gaya Natakam	Vallabhaneni Ramakrishnaiah
4	Rama Natakam	Thirunagaru Ananthadasu
5	Mohini Rukmangada	Enuguluri Paparaju
6	Sasirekha Parinayam	Vallabhaneni Choudary
7	Satya Harischandriyam	Perumalaiah
8	Rukmini Parinayam	GudimellaTirumala Narasimhacharyulu

Themes of Yakshaganas are either Hindu mythological or fictional, taking the characters from Hindu mythology. The characters are humanized by display of thinking, emotions and passions just like human beings. But these traits are displayed as prevailing in society at the time of the writing these pieces of work. Some of the themes are narrated as given in original works as under:

Yakshaganas have different themes. For instance, *Prahlada Natakam* has the story of Lord Vishnu as the main theme; *Usha Parinayam* has the marriage of Usha as the main theme;

Rama Natakam narrates the story of Sita, Lava and Kusa in the forest; *Satya Harischandra* relates to the virtue of righteousness and keeping one's word; *Gaya Natakam* depicts the battle between Krishna and Arjuna; *Sasirekha Parinayam* brings out the marriage of Sasirekha with Abhimanyu, *Rukmini Parinayam* has the marriage of Rukmini as the main theme and *Mohini Rukmangadha* is a story of Rukmangadha. Thus, the themes can be classified as mythological, romantic and moral.

3.4 Literature

Kuchipudi Bhagavatas took the script of Yakshaganas written by other authors and adopted these for their performances. Thus the introductory aspects, such as mention of the name of the author, and genealogy etc., had become part of the performance. Yakshaganas make use of various grammatical aspects of Telugu and Sanskrit. All these usages were aimed at addressing both the elite and the common audience. The structure of literature in general can be divided into three parts according to their sequence. These are:

- (a) Lineage or introduction (*Rachana Kramam*)
- (b) Literary aspects (*Rachanangalu*)
- (c) Style or version (*Rachana Saili*)

a) Lineage or introduction (*Rachana Kramam*): This has a stipulated structure, with the following components sequentially:

- Prayer
- Shashtyantalu¹⁰² (attributions)
- Gurustuti
- Title and name of the author
- Tributes to the earlier poets
- Criticism on some poet, if any
- Genealogy of the writer

¹⁰² *Shashtyantalu*, which ends with *shashti thtpurusha samasamu* in Telugu literature.

- Beginning of the story

The same appear in the Kuchipudi Yakshaganas as well. The entire introductory part is sung by the Sutradhara and his assistants (*pariparshvakas*), which is usually not performed along with dance. The lineage structure of the Kuchipudi version of *Usha Parinayam* Yakshagana is given below as an example.

Prayer:

*Sri lakshmi mani bhuvadhuti mukha neerejasyulangoosida
Llelabhutini ratna pithamuna balinchendi gurchundiya
Palakshundindrudadi suralanbagoppa rakshinchu go
Paluniddara renduchintala puri padmakshunarchinchedan*¹⁰³

Here, the writer prays to Lord Vishnu of Renduchintala village.

Shashtyantal:

*Yugatintrinipuritaganeledu srikhagagamanuni padayugamu smarintun
Kalumulosagu kamalalaya mangala devata pada kamalamu lentun
Bridaraka chaya vanditudagu nardhendharanghrula nedabujintun
Giriputrini bhasuragatrini pushkaranetrini madigaramu bhajintun
Ghanataramagu momula nalgita srishtini chesina dhatanu madi dalatun
Vanideva santrani saikata sroni sadmajurani salantun
Ativeduka barvati garbhamunuddhati buttina ganapati madi dalatun
Ghanudai Ramuni karunavadayu Sri hanumantunake anjalulonartun*¹⁰⁴

Here, the writer pays tributes to Ramapathi, Lord Vishnu; Umapathi, Lord Shiva; Vanipati, Lord Brahma; Ganesha and Hanuman.

Gurustuti:

*Iddari dasavaliki buddigalugunatula phalamu bondinchi kripan
Taddayubrochina madguru daddanki suvasu dirumalaryu dalantun*¹⁰⁵

This is a salutation to the author's guru, Addanki Tirumalacharya.

Title and name of the author:

Dhara gottipolla venkata tirumalacharyudu migula tetapadaga

¹⁰³ Chidambari Kavi, Duggaraju. *Anirudhha Natakam*. Westword and Company, Chennapuri, 1939, p. 1.

¹⁰⁴ Chidambari Kavi, Duggaraju. *Anirudhha Natakam*. Westword and Company, Chennapuri, 1939, p. 2.

¹⁰⁵ Chidambari Kavi, Duggaraju. *Anirudhha Natakam*. Westword and Company, Chennapuri, 1939, p. 2.

*Varayaniruddhanatakamu rachiyimpu chidambharakhya modambalaran*¹⁰⁶

This brings out that the Yakshagana, titled *Aniruddha Natakam*, was written by Chidambarakavi and it was later called by the name *Usha Parinayam* by Kuchipudi Bhagavatas.

Tributes to the earlier poets:

*Andhra samskrita vidyala natisaillu kalidasadi kavula ghanata nENCHI
Nadu vamsabhivarnananaya monarcha delupa boonitiniddara tetapadaga*¹⁰⁷

Here, the writer praises Kalidasa and other earlier poets.

Genealogy of the Writer:

*Sri duggaraju bhasita vamsasomudai nardhula brochou rounappa mantra
Putrudou punya charitudou venkatarama namakhyudou rasikamaniki
Sadhvi janaki devi saddharma patniki gurmi kumarunda komaru migula
Guru bharadvaja gotrisudanu dhara narvela varyudana nachyutanghri bhakti
Samyuktudanu chidambara kaveeswarunda ne kriti kantanu pundarika
Netrunaku nicchi mrokkeda nipunatoda sakala martyulu slaghinchi santasimpa*¹⁰⁸

It was a practice to give the details of the writer's genealogy. The above verse shows that the author was from the clan of Duggaraju. He was the grandson of Rounappa Mantri and son of Venkatarama and Janaki Devi and they belonged to the *gothra* of Bharadwaja. His caste was *Aruvela Brahmana* and he was Chidambarakavi.

Beginning of the Story:

*'Atti yeda tat raja bhatagresarundagu vetradharundu sabhabhyantarambuna karudenchu
kadhakramambettidanina'*¹⁰⁹

Thus, the story begins with the Sutradhara announcing the entrance of the herald (*vetrahastudu*) of Bhanasura.

b) Literary aspects (*Rachanangalu*): The literary aspects include the following two main kinds of meters:

¹⁰⁶ Chidambari Kavi, Duggaraju. *Aniruddha Natakam*. Westward and Company, Chennapuri, 1939, p. 2.

¹⁰⁷ Chidambari Kavi, Duggaraju. *Aniruddha Natakam*. Westward and Company, Chennapuri, 1939, p. 2.

¹⁰⁸ Chidambari Kavi, Duggaraju. *Aniruddha Natakam*. Westward and Company, Chennapuri, 1939, p. 2.

¹⁰⁹ Chidambari Kavi, Duggaraju. *Aniruddha Natakam*. Westward and Company, Chennapuri, 1939, p. 3.

(i) Textual (*Margeeya*)

(ii) Regional (*Desiya*)

It is the discretion of the author and requirement of the character that determine the usage of different variations. The writers tried to utilize their scholarship of both Sanskrit and Telugu in their script and thus Yakshaganas contain the meters of Sanskrit and Telugu languages as also both textual (*Margeeya*) and regional (*Desiya*) styles. The literature was composed in Sanskrit meters like *druvaganas* and *vrittas*, and also native meters such as *Dwipada*, *Kandardham*, *gadya* (prose) and *padya* (poetry) and *Sandhivachanam* etc., and this expands the scope of drama performance.

The distinct features of Sanskrit drama such as division of scenes (*Anka vibhajana*) and introduction (*Naandi prastavana*) are not found in the scripts of Yakshaganas.¹¹⁰ However, Kuchipudi Bhagavatas used to include introduction (*Naandi prastavana*) in their performances. They also used native meters (Telugu) of *Daruvu*, *Dwipada*, and *Ardhachandrika*, etc. Most of the meters were used in a typical rhythmic manner. Therefore, it is also often referred as *Chandoganam*.¹¹¹

Yakshagana literature adopted Veedhi Nataka (street play) style to substantiate the then ongoing *Nataka* tradition. Sometimes, it was referred as *Natakam*.¹¹² The significant change occurred in *Ragada* or *Reku*, which was replaced by *Daruvu*.¹¹³

Some of the meters used in the Kuchipudi Yakshaganas are as under:

Daruvu: This term is derived from its Sanskrit root word, *dhruvaganam*. In Kuchipudi tradition, the following five kinds of *Daruvus* have been used:

- *Pravesa Daruvu* (song on the first entry of a character),
- *Samvada Daruvu* (song, which is in discussion form),
- *Varnanatmaka Daruvu* (song, which is descriptive),

¹¹⁰ Ramakrishna, Nataja. "Nartana Reetulu", *Natyakala*, APSNA, 1974, June, pp. 3-15.

¹¹¹ Ramakrishna, Nataraja. "Telugu Nadu-Kuchipudi Natyam", *Natyakala*, APSNA, 1974, June, pp. 28-32

¹¹² 'The scripts of Kuchipudi Yakshaganas are written as *Natakas*' Joga Rao, S.V. "Yakshagana", *Natyakala*, APSNA, 1977, June, pp. 3-15.

¹¹³ 'The scripts of Kuchipudi Yakshaganas are written as *Natakas*' Joga Rao, S.V. "Yakshagana", *Natyakala*, APSNA, 1977, June, pp. 3-15.

- *Nishkramana Daruvu* (song for exit of a character), and
- *Nepadhyha Daruvu* (song from background).

Daruvu consists of *Pallavi*, *Anupallavi* and two to three stanzas. In the *Pravesa Daruvu*, the character introduces himself/herself, while entering the stage for the time. In Yakshaganas, every important character has his/her own *Pravesa Daruvu*, which describes the costume, the role and the significance of the character being played.

Usually, a *Pravesa Daruvu* is performed by a single character. *Sasirekha Parinayam*, however, contains a *Pravesa Daruvu* for both Krishna and Balarama¹¹⁴ at the same time. For instance, the *Pravesa Daruvu* of the *Dwarapalaka* (Herald) in *Usha Parinayam* goes like this: ‘*Dwarakudarudenchenu pagatuladara mudamuna...*’.¹¹⁵ It explains the role of *Dwaraka*, his stature, his costume and also says that he is the herald of Bhanasura, the demon king of Sonapuri.

Samvada Daruvu involves discussion between two or three characters. For example, in *Prahlada Natakam*, the *Samvada Daruvu* goes like this:

<i>Leelavathi:</i>	<i>Prananatha manavi vinu baalunitulajeyaku</i>
<i>Hiranyakasyapa:</i>	<i>Chananeenu veeni jampudune ganaloludalachina</i> ¹¹⁶

This *Daruvu* gives an opportunity to the artiste to excel in individual performance as also in performance, in combination with others.

The *Varnanatmaka Daruvu* describes the ambience and natural beauty of the place, characters, etc. ‘*Idiyemi vanamuna madigidi chodyamaye...*’¹¹⁷ is a *Varnanatmaka Daruvu* from *Sasirekha Parinayam*.

Nishkramana Daruvu indicates the character’s exit. ‘*Vedale shankarudappudu sonapuriki....*’¹¹⁸ is from *Usha Parinayam*.

¹¹⁴ Choudary, Vallabhaneni. *Sasirekha Parinayam*. Published by Thummala Choudary, Third edition, 1956, p. 4.

¹¹⁵ Chidambarakavi, Duggaraju. *Aniruddha Natakam*. West Ward Co., Chennapuri, 1939, p. 3.

¹¹⁶ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 94.

¹¹⁷ Choudary, Vallabhaneni. *Sasirekha Parinayam*. Published by Thummala Choudary, Third edition, 1956, p. 7.

¹¹⁸ Chidambarakavi, Duggaraju. *Aniruddha Natakam*. West Ward Co., Chennapuri, 1939, p. 12.

Dwipada: This is one of the most commonly used meters in Yakshaganas. This goes with a five syllable rhythm – *Taka Takita*, or *Tattakita*.¹¹⁹ *Dwipadas* are used to depict the prolonged and detailed narration. Therefore, these tend to be lengthy. An example is: ‘*Vinumaho nrisimha ne veera dharmambu....*’¹²⁰

Ardhachandrika: This is frequently used for *Shashtyantas*, such as ‘*Suraganatamuni sugunatmunakun...*’¹²¹ from *Rama Natakam*.

Sandhivachanam: This is the linking text of two episodes. This is also useful to explain scenes that cannot be shown as they are prohibited by *Natya Sastra*,¹²² such as death, war, etc. This has the function of interconnecting the story and performance between two scenes. For example: ‘*Itlu prahladundu harinama smarana chesinanta matrambuna mallulu mritulairi. Anta bhatulegi rajuto itlaniri*’¹²³

Kandam, Geetam, Seesam, Tevaram, Ataveladi and Tetageeti: These are four- sentenced poems which are not rhythmic though used for melodies.

Kandardham: This is a peculiar meter, used uniquely in the Kuchipudi dramas.¹²⁴ This gives a wider scope for the performer to excel. The first three sentences of the *Kanda Padya* are rendered as a poem and from the fourth sentence, it is sung as a song set to seven syllable rhythm (*Misrachapu*), then three syllable rhythm (*Thisra Gathi*) and again it changes to four syllables (*Chathurasra Gathi*) at the end. An example is, ‘*Ee sacharachara jagathiki...*’¹²⁵ A Similar

¹¹⁹ Ramakrishna, Nataraja. “Nartana Reethulu”, *Natyakala*, APSNA, 1966, Oct, pp. 14-25.

¹²⁰ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 129.

¹²¹ Ananthadasudu, Thirunagaru. *Rama Natakam*. Sri Ramananda Printers, Chennapattanam, 1913, p. 2.

¹²² *Yuddham rajyabhramso maranam nagaropa rodanam chaiva
Pratyakshanitu na anke pravesakaihi samvidheyani*
(*Natya Sastra* 20. 20. 22), Bharata. *Natya Sastra: Bharatamuni Praneetam Natya Sastram*, translated by Sriramachandrudu, Pallela. Samanta Grafics, first edition, 2014, p. 581.

¹²³ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 77.

¹²⁴ *Kandardham* is also seen in other forms of theatre in Andhra Pradesh. One such folk form is *Chindu Bhagavatam*. This is a general feature observed in the Yakshaganas, as well as Kalapas.

¹²⁵ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 95.

usage is found for certain other meters also; for example, *Seesardham*, *Mathebha vruthardham*, *Sardula vruthardham*, *Utpalardham*.

Seesamalika: This is similar to the meter used in composing of the poem, '*Seesa Padyam*'. However, the typical *Seesa Padyam* contains eight lines, but in *Seesamalika*, the number of lines can be double this number, or even more. It is the practice that a *Seesa padyam* is invariably followed by another composition, called *Geeta padyam*. A Similar practice is found for *Seesamalika*; for example: '*Cheppina reetiga cheppaneravadera....*'¹²⁶

Kaivaram: *Kaivaram*¹²⁷ was also called *Paraku Vachanam*. The arrival of the king is announced to the spectators by heralds (*Dwrapalakas*) and guards. In this, the king is addressed by numerous titles and accolades. For example: '*Sakala rajanya kirita.....*'¹²⁸

Mattakokila: This is a melodious poem with four lines which facilitates more tuning with seven syllables (*Takita Takadhimi*). An example is: '*Pora daitya kuladhama nanu nench nentati vadavi*'.¹²⁹

Yalalu: This is used for personification in an extended dialogue, for example '*Indiranadha govinda sundarakara govinda*'.¹³⁰ This poem occurs as dialogues between Lord Siva and Lord Krishna in *Usha Parinayam*. The poet might have used this style, to include native meters in the script.

Odapata: *Oda* means a boat and *pata* means a song. Thus, the *Odapata* is a song sung by boats men while rowing a boat. Each line of the song ends with the word '*yelelo*'. This is a folk song. An example is: '*Jaya jaya rama yelelo jayamagu seetaku yelelo...*'¹³¹

¹²⁶Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 58.

¹²⁷ *Kaivaram* is a prosaic composition that contains eulogy with many Sanskrit compounds. Venugopala Rao, Pappu. "Yakshagana its evolution to present day dance drama", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 55.

¹²⁸ Chidambarakavi, Duggaraju. *Aniruddha Natakam*. West Ward Co., Chennapuri, 1939, p. 5.

¹²⁹ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 131.

¹³⁰ Chidambarakavi, Duggaraju. *Aniruddha Natakam*. West Ward Co., Chennapuri, 1939, p. 62.

¹³¹ Ananthadasudu, Thirunagaru. *Rama Natakam*. Sri Ramananda Printers, Chennapattanam, 1913, p. 23.

Pendlipata: *Pendli* means marriage and *Pendlipata* is a song sung during a marriage. This indicates marriage or auspicious occasion which reflects a sense of happy life. Each line of the song ends with the word, ‘*vaibhogame*’. For example: ‘*Sri lakshmi kalyana vaibhogame sri rama jaya jaya vaibhogame.*’¹³² The poet might have been inspired by the famous Tyagaraja *keertana* commencing with ‘*Seeta kalyana vaibhogame...*’

Jolapata, Laalipata: These are lullabies for infant babies. Words, like *jola* or *laali*, are used with regular frequency. This type of song can be found in *Rama Natakam* for putting the two babies, Lava and Kusa to sleep. An example of this is given below:

‘*Jojo yanna joyanna manmadhakara joyanna....*’¹³³

‘*Lali manmadha molaka ravi vamsa tilaka*

Lali muddula chilaka lali ravi tulaka lali...’¹³⁴

Vachanam: *This term* means prose and is used to facilitate easy understanding of the proceedings. Dialogues provide relief from the monotony arising from the stereotype or continuous singing. This also helps to regale the spectators with witticisms.

Sloka: Kuchipudi Yakshaganas make use of Slokas in performance of *Naandi* and *Purvarangam* and other places, as per the contextual requirements.

Vrittam: Some of the *Vrittas*, used in Yakshagana scripts are - *Utsaha*, *Panchachamara*, *Bhujanga Prayata* and *Turanga Prayata* etc. Usually, *Vrittas* were written in three syllable count with different meters.¹³⁵

Examples of these are as under:

Utsaha Vritta: ‘*Gattivada nevu nannu chettabatti ittubal...*’¹³⁶

¹³² Ananthadasudu, Thirunagaru. *Rama Natakam*. Sri Ramananda Printers, Chennapattanam, 1913, p. 44.

¹³³ Ananthadasudu, Thirunagaru. *Rama Natakam*. Sri Ramananda Printers, Chennapattanam, 1913, p. 4.

¹³⁴ Ananthadasudu, Thirunagaru. *Rama Natakam*. Sri Ramananda Printers, Chennapattanam, 1913, p. 44.

¹³⁵ Sreenivasan, P. “Music in Kuchipudi Operas”, *Journal of Music Academy*, LIII, 1982, p. 179.

¹³⁶ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 124.

Panchachamara: 'Anangudun ghaatnambatanchu agraheincharibal...' ¹³⁷

Bhujanga Prayatha: 'Maraharana kalakanta mandahasa ninnu ne...' ¹³⁸

Turanga Prayata: 'Gattivada neevu nannu chettabatti ittu bal....' ¹³⁹

Choornika: 'Sriman mahadeva devadi stutya mandara deva gambherya Deva....Namaste namaste namastenamah...' ¹⁴⁰ Choornika is similar to Dandakam, which is normally sung in praise of God.

Adi Mangalam and Antya Mangalam: Adi means beginning; Antya is the end and Mangalam connotes auspiciousness. Thus, a Kuchipudi Yakshagana has singing for auspiciousness at the beginning and at the end of the performance. Words such as *Jaya jaya* or *Mangalam* are used. Usually, the *Adi Mangalam* precedes the *Shashtyantas*.

'Jaya bhakta mandara jaya rama hridayesa....Jaya jaya' ¹⁴¹

'Mangalam nrisimha divya mangalange...' ¹⁴²

The end of the *Natakam* is indicated by the *Mangalam* and *Swasthi Vachanam*. They include a blessing of the viewers.

c) Style or Version (Rachana Sali): The style can be classified as classical or grammatical (*grandhika*) and colloquial (*vyavaharika*). The writers use classical and grammatical language for the characters like God, divine characters, king, queen, elite and scholarly people etc., and colloquial language for servants, the illiterate and the rural masses. *Grandhika* is the language derived from Sanskrit. An example: 'Ee sbha sthambambuna na sudarsanayudhundu

¹³⁷ Chidambarakavi, Duggaraju. *Aniruddha Natakam*. West Ward Co., Chennapuri, 1939, p. 19.

¹³⁸ Chidambarakavi, Duggaraju. *Aniruddha Natakam*. West Ward Co., Chennapuri, 1939, p. 10.

¹³⁹ Ananthadasudu, Thirunagaru. *Rama Natakam*. Sri Ramananda Printers, Chennapattanam, 1913, p. 101.

¹⁴⁰ Ananthadasudu, Thirunagaru. *Rama Natakam*. Sri Ramananda Printers, Chennapattanam, 1913, p. 8.

¹⁴¹ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 1.

¹⁴² Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 134.

*ganapadaka yunna ninnu ne samantulella dushta swabhavundani nindinchi yasanighatambagu na ghada ghatambuna ne sirambu sahasra sakambulu gavincheda choopumura dimbaka...*¹⁴³

Vyavaharika always contains informal usages. An example is given below:

Chandamarkha: *Yevarayya ikkada maku Vighneswara poojaku tagina vastuvulicchevaru*

Purohitha: *Nene. Emikavalo cheppandi*

Chandamarkha: *Vighneswara poojaku moodu putla biyyam*

Purohitha: *Vighneswara poojaku seru biyyam chalavu?*

Chandamarkha: *Idi gollodintlo purohitama rajugarintlo purohitamayya. Moodu putla pasupu kavali.*

Purohitha: *Moodu putla pasupendukandi?*

Chandamarkha: *Yenduka? Vighneswarudini cheyataniki*

Purohitha: *Anta yettu pasupu vinayakudini pasivadu prahaladudela poojistadandi?*

Chandamarkha: *Yelaga? nicchenesukoni*

Purohitha: *Yevarinettina?!!*

Chandamarkha: *Akshintalu yevari nettino nicchena vari nettine*¹⁴⁴

The dialogue shows the pomp of the royal *purohit*, Chandamarkha and the simplicity of the normal *purohit*. Kuchipudi Bhagavatas use the dialects of common people, thus endearing themselves and their art to the common masses. Some of the common characters which use local dialects are – the snake charmer in *Prahlada Natakam*, washer man in *Rama Natakam* and Kalahakanti in *Satya Harischandra*.

The colloquial (*Vyavaharika*) style represents the contemporary society and the socio-economic and cultural conditions. Mostly, idioms and phrasal verbs, along with connotations, were used to replicate the existing cultural order.¹⁴⁵ In Kuchipudi Yakshaganas, one can find

¹⁴³ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 123.

¹⁴⁴ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 55.

¹⁴⁵ Yellora, “Yakshagana Prabandalu – Veedhinataka Lakshanalu”, (Tel), *Natyakala*, APSNA, 1964, Oct, pp. 22-27.

several idioms, phrasal verbs and local dialects. Some examples which were used according to context are: In *Prahlada Natakam* – ‘*Guddu poyi pillanu vekkirinchenanu samyamuga nunnadi*’, in *Usha Parinayam* – ‘*Pandiri illaguna paradesi penimitaguna, godameedi sunnamu vidiyamunaku vacchuna sakhi*’, in *Gaya Natakam* – ‘*Chesukunna vaiki chesukunnanta mahadeva*’, in *Sasirekha Parinayam* – ‘*Vantaintiki kundelu aragu reeti*’.

The literature aspect of Kuchipudi Yakshaganas contributed in no small measure in making the performances dynamic, vibrant, popular and responsive to the audience requirements.

3.5 Music in Kuchipudi Yakshaganas

*“Sangeetamapi sahityam saraswatayah sthanadwayam
Eka mapatha madhuram anyadalochanamritam”*

Music is a highly aesthetic and pleasing experience for both the singers and the audience. Carnatic music has been the characteristic tradition style of music in South India. The fields of dance and drama have drawn a lot from Carnatic music. Though the tradition of the Carnatic music is the same throughout the country, there are some peculiar and characteristic regional variations that evolved and were developed by people of those regions who have been adept in this particular style.¹⁴⁶ Music in Yakshaganas of Kuchipudi, though based on the Carnatic tradition, has a flavor and features peculiar to it.¹⁴⁷ Music and dance have been given equal importance in Kuchipudi Yakshaganas. A performer should be highly proficient in dance as well as in vocal music. In addition, the performer should blend and synchronize music and dance, including gestures and expressions. A Kuchipudi Yakshagana in its vocal form leaves a lasting impression on the audience. That is the reason why All India Radio Vijayawada could successfully broadcast these Yakshaganas and made these popular, even though these were meant to be performed on the stage.¹⁴⁸ It is said ‘*Aadi Naata antya Surati*’. Kuchipudi Bhagavata

¹⁴⁶ Harikatha, Padyanataka, Yakshagana of Kuchipudi, Bhagavatha Mela, Yakshgana of Karnataka, etc.

¹⁴⁷ Comments by Voleti Venkateswarulu, Srinivasan, P. “Music in Kuchipudi Operas”, *Journal of Music Academy*, LIII, 1982, p. 179.

¹⁴⁸ Kuchipudi Yakshaganas were being transmitted from All India Radio, Vijayawada, in 1958. These were the plays – *Bhama Kalapam*, *Golla Kalapam*, *Prahlada*, *Usha Parinayam*, *Rama Natakam* and *Sasirekha Parinayam* - under the direction of Chinta Krishnamurthy. It was edited by Voleti Venkateswarlu. The voice for the hero and the heroine was provided by eminent musicians Mangalampalli Bala Murali Krishna, and Srirangam Gopala Ratnam.

performers used to commence the performance by rendering the prayer to Lord Ganapathi in *Naata Raga*. These performances extended for three consecutive nights. On each night, the performance used to commence with *Naata Raga*. For instance, in *Prahlada Natakam*, the music in the scene of appearance of Lord Narasimha is in *Naata Raga*. Perhaps, the performance commence with *Naata Raga* on that day. Similarly, the music for the entry of Gatothgacha in *Sasirekha Parinayam* is in *Naata Raga*. It could be concluded that the performance of the day commenced with this scene.¹⁴⁹

A Kuchipudi Yakshagana performance begins with *Amba sthuthi*, an invocation of goddess Bala Thripura Sundari. This song is rendered at the beginning of every Yakshagana by the Sutradhara. It starts in *Mohana Raga* and ends in *Kambhoji Raga*. Sometimes, the two *ragas* alternate throughout the song.¹⁵⁰ Different pace (*gathis*) have been employed to bring about tempo changes from medium to fast.¹⁵¹ This would establish the mood in keeping with the context.

‘*Jaya bhaktha mandara*’ (*Adi Mangalam*). The *tala* used is *Kanda chapu* and the *raga* is *Naata*, this proceeds – *damda dam | damdam dam da | dam...*

The Sutradhara narrates the story in the form of the verse, known as *Sandhivachanam*. The *raga* used for *Sandhivachanam* is the same *raga* which would appear immediately after that. This gives an indication to the audience regarding the type of song and the *raga* that can be expected in the scene.

Other eminent musicians who participated were Vinjamuri Lakshmi, Balantrapu Rajanikantha Rao, M.V.Ramana Murthy, P.Surya Rao, Dwaram Bhavanarayana, N.Ch. Jagannadha Charyulu, Paturi Madhusudhana Sastry, M.Sadasiva Sastry, Bhagavatula Sitarama Sarma, Pasumarthy Anjaneyulu, and Pasumarthy Sitaramaiah. See for the details Ramanadham, Chinta. “Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective”. PhD Thesis, submitted to Andhra University, Vizag, 1979, pp. 563, 564.

¹⁴⁹ Interview with DSV Sastry, an expert in Kuchipudi style of music.

¹⁵⁰ P. “Music in Kuchipudi Operas”, *Journal of Music Academy*, LIII, 1982, p. 180.

¹⁵¹ Ambaparaku starts with *misra chapu* and changes to *chathurasra gathi*, then *misra chapu*, then *thisra gathi* again into *chathrasra*, with a fast tempo.

After the process of *Sandhivachanam*, the Dwarapalaka enters the stage and announces the entry of the king. The main character in Yakshagana is generally the demon king. In Kuchipudi Yakshaganas, there is special importance for entry character. The music for this purpose is rendered in popular *ragas* such as *Kedharagoula*, *Begada*, *Sourastra*, *Pantuvarali*, *Kalyani* and *Kambhoji* etc. depending on *rasa* or the mood of the character. For the entry of erotic characters, themes involving *Sringara*; *ragas*, such as *Atana*, *Mukhari*, *Husseni*, *Anandabhairavi*, and *Khamas* etc. are used. For the entry of demon king characters like Hiranyakasyapa, Bhanasura, Duryodhana, *Prathimadyama Ragas* like *Purvikalyani*, *Saveri* are employed. To display the pangs of separation of lovers, ancient *ragas* like *Aahiri*, *Aanandabhairavi*, *Kambhoji*, *Mukhari*, *Punnagavarali*, and *Sokavarali* are used.

In Kuchipudi Yakshaganas, *ragas* which are called in common parlance as heavy, and which can be considered as intense, are used. In these Yakshaganas, these are used to ensure that the intensity of importance of the *raga* does not go down anywhere in the performance. Even if one *raga* has to be used several times, it would not be considered as a flaw on account of repetition. The *ragas* have been molded to suit the context and to correctly reflect the traits of a character.

They also prefer the derivative (*Janya*) *ragas* like *Naata*, *Hamsadhvani*, *Bhilahari*, *Saveri*, *Surati*, *Arabhi*, *Darbar*, *Kaanada*, *Aahiri*, and *Punnagavarali*, and *Melakarta ragas* such as *Thodi*, *Bhairavi*, *Kalyani*, *Shankarabharanam*. It only indicates that these were famous in the past, and hence, these were used in Yakshaganas.¹⁵² However, subsequently, the popularity of vocal music and the emergence of several doyens in the field have seen the use of several *ragas* in music and these have entered Nritya Rupakas. But such *ragas* are not found in Kuchipudi Kalapa and Yakshagana styles. However, in *Prahlada Natakam* and *Sasirekha Parinayam*, one or two special *ragas* like *Suryakantam*¹⁵³ and *Pushpalatha*¹⁵⁴ can be found.

¹⁵² Interview with DSV Sastry, an expert in Kuchipudi style of music.

¹⁵³ ‘Evaru bodinchi narura....’ from *Prahlada Natakam*.

¹⁵⁴ ‘itula chintincha tagune....’ from *Sasirekha Parinayam*.

Songs of Kuchipudi Yakshaganas are mostly in the medium tempo (*Madhyama Kaala*) and fast tempo (*Drutha Kaala*). The slow tempo (*Vilamba kaala*) is seldom used.¹⁵⁵ The use of pure notes in quick tempo is the characteristic feature of music of Kuchipudi.¹⁵⁶ The performers sing the songs in a very high pitch. One of reasons for the high pitch could be that there were no mikerophones or amplifiers in those days.¹⁵⁷ Also, the artistes were sturdy and well built and their voices were strong. The performance was mostly in open areas and the audience could also be making noises. So the high pitch delivery was required so that the voice was audible clearly to the people sitting in at a distance. The assistance in singing was rendered by the Sutradhara and the chorus.

While the characters of males, females and children were performing on the stage, the vocal music would be provided by changing the pitch of the voice. There were no female singers and male singers had to change the pitch of the voice to resemble male, female or child voices. This was done even if the *raga* was the same; the change of the pitch of the voice shows the differentiation of the song between different roles and also created the requisite feel and ambience.¹⁵⁸ In the following example, there would be three characters on the stage- Hiranyakasyapa, a male, Leelavathi, his wife and Prahlada, their child. The song for the Hiranyakasyapa would be rendered in a medium pitch to reflect a serious and male voice; the song of Leelavathi in a high pitch to create a feminine voice in a pleading manner and the song of Prahlada would in a low tone.

Hiranyakasyapa: *Kodaka vinu ne nadatakoragadika...*

Leelavathi: *Nadha evvaro bodhachesinaroveeni...*

¹⁵⁵ Srinivasan, P. "Music in Kuchipudi Operas", *Journal of Music Academy*, Vol. No. LIII Madras, 1982, p. 177.

¹⁵⁶ Srinivasan, P. "Music in Kuchipudi Operas", *Journal of Music Academy*, Vol. No. LIII Madras, 1982, p. 177.

¹⁵⁷ Suryaprakasa Rao, Koccharlakota. "Kuchipudi Dance Music – Some Reminiscences", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1993, p. 59.

¹⁵⁸ Interaction with PVG Krishna Sarma, a renowned Kuchipudi guru by Pasumarthy Udaya Bhaskar (son of Pasumarthy Krishna Murthy) and Bhagavatula Lakshmi Narasimham at Hyderabad on 14 Jan 2006.

Prahlada: *Janani vinave janakunaku eduradalenu...*¹⁵⁹

Generally, the entrance music begins with a *konagolu*, called *etthu jathi*, and ends in the *Mukthayimpu Jathi*. Normally, the *jathis* are sung either by the Sutradhara or chorus singers to the accompaniment of the mridangam.¹⁶⁰ It is found in Kuchipudi tradition that the *jathis* are sung in a rhythmic manner, known as *Ardhi*. The *Daruvu* and *Jathi* contain the same *raga*. In the music tradition, there is a specific and aesthetic usage, known as *Saaki*. This has been used in a very aesthetic way in the Kuchipudi tradition. At the end of entry music for demon king, the *Saaki* is rendered. While the *Saaki* is being sung, the minister utters the words of praise of the king.

The Kuchipudi Bhagavatas were experts in understanding the intricacies and the beauties of other musical forms and they could exhibit these after combining such usages in their own music. This would enhance the beauty and aesthetics of their own styles. This also ensured subtle changes in literature, dancing and music – paving the way for changes in style over a period of time, which were in accordance with the taste and pulse of the audience. Sometimes, one can find that some of the works resemble Poetical Dramas (*Padya Natakam*). This trend can be seen in *Satya Harischandra*, *Mohini Rukmangadha* and *Gaya Natakam*. In Kuchipudi Yakshaganas, there are resemblances in music and dance from one to another. Due to the influence of one drama on the other, some tunes are found to be common. For instance, the tune for entry music for Dhuryodhana in *Sasirekha Parinayam* is the same as the one for the entry music of Bhanasura in *Usha Parinayam*. Some of the *ragas* in Kuchipudi Yakshaganas are sung in a slightly different way from the traditional Carnatic methods. Some of the notes in such *ragas* are not traditionally taught or used in Carnatic style. Though these may appear to be new, such usage cannot be considered wrong. ‘*Saa sa ni da ni sa*’ that appears in *Kambhoji raga* is to be considered as a special usage.

- ‘*Pa ni sa ri*’ do not appear in general in the *Khamas Raga*. This usage is found in only Yakshaganas.¹⁶¹

¹⁵⁹ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 94.

¹⁶⁰ Srinivasan, P. “Music in Kuchipudi Operas”, *Journal of Music Academy*, Vol. No. LIII Madras, 1982, p. 179.

¹⁶¹ Interview with DSV Sastry, an expert in Kuchipudi style of music.

*Inthiro ee vanamuna chamanti poolu chudare
Santasamuna koilalu (pa ni sa ri) rantuseya sagene*

- The musician takes a lot of care in rendering the *Aahiri Raga*. However, Kuchipudi Bhagavatas have used the *Aahiri Raga* in their own style.¹⁶²

‘Pa ma ga maa ga maa paa pa saa ni da da ni daa pa’ the prayogas

pa ma sa ni sa ma pa | pa saa sa ni da ri da saa |

paa maa sa ma pa da ni sa ri sa sa ni ni da da pa pa ma |

ga ma pa ma pa da pa da pa ma ga ma pa ma ga maa ga ri ri ni sa ni saa

In view of the foregoing, the Kuchipudi Bhagavatas had followed their own style in music as well as dance.

3.6 Characters of Kuchipudi Yakshaganas

The proposition of Bharata that ‘*nana bhavopa sampannam*’ and Dhanunjaya’s words ‘*avasthanu kritir natyam*’ explained the importance of characterization in the dance drama traditions and all the emotions and variations are expressively imitated by the characters with histrionics (*Chaturvidabhinayas*).¹⁶³ Hudson says, “The drama is designed for representation by actors who impersonate the characters of its story”. Each drama consists of different characters with different functions and variant styles; they have to blend together for the fulfillment of a well-knitted script. The script requires the most proficient artistes to act as characters and do justice to the script. As said by Kalidasa, ‘*natyam bhinna rucherjanascha bhahudapyekam samaaraadhanam*’, which means that dance drama at the same time, tends to satisfy the audience with varying tastes.

The characters of a play are required to project one or more of *nava rasas* and have to perform accordingly – romantic, chivalry, ferocious, humor, etc. Kuchipudi Yakshaganas, thus, also reflect the character variations in all histrionics. Characters in Kuchipudi Yakshagana can be categorized as under:

¹⁶²Srinivasan, P. “Music in Kuchipudi Operas”, *Journal of Music Academy*, Vol. No. LIII Madras, 1982.

¹⁶³Makha. “Rupakamu”, (Tel), *Natyakala*, APSNA, 1972, Oct, pp. 5, 6.

- (a) Characters from the epics (*Pouranika Patralu*),
- (b) Traditional characters (*Sampradayaka Patralu*),
- (c) Sociological characters (*Sanghika Patralu*)

There were two kinds of characters called Pagati Veshas (Daytime portrayals), and Avantara Veshas (Specific independent performance during interludes in main performance). These characters would not be sound in the script of the concerned performances. However, these characters are discussed in this work for academic interest and also to record the details of these characters, since these performances also involved characterization.

a) Characters from the epics (*Pouranika Patralu*):

Characters drawn from the epics come under this category. Kuchipudi Yakshaganas had mainly drawn from the *Ramayana*, *Mahabharata* and *Bhagavatam*. These characters can be divided as follows: gods, heroes, heroines, supporting heroes, anti-heroes, seers and children.

Gods: The appearance of characters of gods is twofold – first, as a part of prayer ritual and second, as a character in the play. In *Purvarangam*, the appearance and worship of Lord Ganapathi is imminent. There are other forms of Gods and mythological characters that form part of the play as per the script. These are given as under:

- (a) *Gaya Natakam* – Brahma, Vishnu, Saraswathi Devi, Sri Krishna and Maheswara
- (b) *Usha Parinayam* – Parvathi, Parameswara and Sri Krishna
- (c) *Rama Natakam* – Rama, Sita, Lakshmana, Bharata, Shatrighna and Hanuman
- (d) *Prahlada Natakam* - Indra, Narasimha Swamy
- (e) *Mohini Rukmangadha* – Brahma, Vishnu, Yama
- (f) *Harischandra Natakam* – Vishnu and Indra

Nayaka or Hero characters: Yakshaganas have the characters of Nayakas, i.e., the heroes. However, in Kuchipudi Yakshaganas, the role of the hero is limited, though depicted as one with valour and romantic traits. In some plays, the role is less than that of the supporting roles. Examples are: Aniruddha in *Usha Parinayam*; Gaya in *Gaya Natakam* and Abhimanyu in *Sasirekha Parinayam*.

Nayikas or heroine characters

In almost all the Yakshaganas, female characters are pivotal and they provide the essence and scope for the dance drama performance.



Figure 3.1 Devadevi enacted by Vedantam Satyanarayana Sarma

Nayika (heroine) characters can be divided into two categories: *Mugdha* (innocent young girls) and *Prouda* (women, experienced in sensuality). The heroines in *Usha Parinayam*, *Sasirekha Parinayam* and *Mohini Rukmangadha* are beautiful young and innocent girls and they are projected more in romantic roles. In other plays, the characters like Leelavathi, Subhadra, Chandramathi, Sita and Sandyavali are faithful and devoted wives and/or loving mothers who have to project grace, devotion and compassion (*Karuna rasa*). An interesting aspect is that the female characters are ably and aptly enacted by Kuchipudi Bhagavatas. They used to mesmerize the audience by their impersonation of female roles. The importance of *Nayika* character is evident from the fact that *Aniruddha Natakam* was subsequently renamed as *Usha Parinayam*.¹⁶⁴ These characters portray ideal love in its pure and pristine form and the characteristics of an ideal wife. These characters were created and enacted by Kuchipudi Bhagavatas as icons and role models for society. These characters were required to display sets of contradictory emotions; for instance, being brave and confident, at the same time, having doubts in the mind. They have had to display feminine grace and radiance.

¹⁶⁴ Ramanadham, Chinta. *Kuchipudi Natyacharyula Charitraputalu*. Secundrabad, 1988, p. 73.

Upanayakas: The characters of *Upanayakas* were a very attractive feature in Kuchipudi Yakshagana. In fact, these *Upanayakas* used to get popularity. Success or failure of the play would hinge on this character and thus they had a crucial role to play. Examples are Arjuna in *Gayopakhyanam* and Gatothgacha in *Sasirekha Parinayam*. Generally, the scope and importance of these characters has exceeded that of the heroes.

Prati Nayaka or Anti Hero: Kuchipudi anti heroes are depicted very powerfully; they get more scope for excellence; it shows that they have equal space and importance as the *Nayika* characters. The whole story revolves around them.¹⁶⁵ They possess all the extreme qualities of *Dheeroddhata*¹⁶⁶ that were described in the *Alankara Sastra*. For example, at the beginning of the Yakshagana, they are at the height of their success having come victorious from the battles against Indra and other gods. The anti-heroes had to enact and display such emotions as *Roudra* (fury), *Veeratva* (valour), *Bheebhatsa* (disgust and aversion) and *Shanta Rasa* (peace or tranquility). Though they are killed or defeated at the end of play, their roles are quintessential to the Kuchipudi dance drama. Dhuryodhana, Bhanasura and Hiranyakasyapa are notable anti-heroes in the Yakshaganas of *Sasirekha Parinayam*, *Usha Parinayam* and *Prahlada Natakam* respectively. A salient feature of anti-heroes in Yakshaganas is that they are at the top of success at the beginning of the play, and there is a severe flaw in the character. The flaw leads to the final end. Generally, the plot portrays the fight between the good and the evil – with the good prevailing and the evil perishing at the end of the play.

Seers or Rishis: Narada, Visvamitra, Sukra and Valmiki were elderly characters in the Kuchipudi Yakshaganas. They would usually play the roles of awareness and wisdom.

Children: In Kuchipudi Yakshagana, the child characters of Lava, Kusa, Prahlada, Lohita and Dharmangada were the notables. These roles were played by the child artistes and the newly emerging artistes of five to ten years of age. This would enable the budding artistes to acquire

¹⁶⁵ Korada Narasimha Rao, “Kuchipudi Yakshagana – Anti Hero”, *Kuchipudi Mahotsav*, edited by, Subhadra Murthy, K. Bombay, 1996, pp. 88-90.

¹⁶⁶ “*Darbhamatsarya bhuista chandavrithiramkaddanahn Mayavisulabhakrod dhiroddhatha uchyaathe*”, Vidhyanathamahopadyaya. *Prathaparudhriyam*, p. 22.

skills and experience. *Prahlada Natakam* and *Kusa Lava Natakam*¹⁶⁷ were named after the children, to denote the importance of the characters.

b) Traditional characters (*Sampradayaka Patralu*):

Characters frequently seen in most of the Kuchipudi Yakshaganas are called traditional characters (*Sampradayaka Patralu*).¹⁶⁸ They may or may not have any link to the script and these were characters portraying humor, to entertain the audience. They are also chosen to bring awareness on some of the social evils. They are meant to entertain the audience. This kind of usage of traditional characters can be seen in Sanskrit Natakas. Bharata accepts that the main objective of a dramatic performance is diversion and pleasure to the tired or distressed mind and a means to uplift the soul and create an awareness of moral values through its incidental exhortation. Thus, it is said that humor or *Hasya rasa* has an energetic, emotional and eternal spell that can bind anything or anyone. These characters attract all the sections of the society, both elite and the masses. Kuchipudi Yakshaganas were staged for days together; these characters were introduced to infuse vivacity into the performance. Unless there was an interruption, the performance would have been dull and monotonous. Now-a-days they must have lost their importance, but it would be unfair not to say that these characters were the crowd pullers in those days.¹⁶⁹

Kuchipudi dance drama has many typical and traditional characters, which are different from each other. S.V. Joga Rao described these traditional roles such as Madhavi, Sunkari Kondadu, Katikamuvadu, Singi-Singadu and Mantrasani.¹⁷⁰ Some of the traditional characters of Kuchipudi are: Sutradharudu, Dwarapalakudu, Madhavi, Narada, Singi and Singadu. Some researchers do not consider Narada and Singi-Singadu as traditional characters of Kuchipudi

¹⁶⁷ *Rama Natakam* is also called as 'Kusalava Natakam'.

¹⁶⁸ Lakshmi Narasimham, Bhagavatula. "Kuchipudi Yakshagana-The Traditional characters", *Kuchipudi Mahotsav*, edited by K. Subhadra Murthy, Bombay, 1996, pp. 47-50.

¹⁶⁹ Ellora. "Yakshagana Prabhandalu Vidhinataka Lakshanalu", (Tel), *Natyakala*, APSNA, 1964, Oct, p. 26.

¹⁷⁰ Joga Rao, S.V. *Andhra Yakshagana Vangmaya Charithra*, Andhra Viswakalaparishad, Valteru, pp. 197-208.

Yakshagana.¹⁷¹ However, in Kuchipudi Yakshaganas, these characters are often used and created to evoke humor. Hence these characters can also be considered as traditional characters.

Sutradhara:



Figure 3.2 Sutradhara enacted by Chinta Krishna Murthy

He is the master of ceremony. In fact, he is also a character in Kalapas and Yakshaganas and his role is to introduce the play, artistes and the significant aspects of the play. He uses his own method of singing and delivers the speech accordingly. He connects the scenes that have to be presented. The word Sutradhara was used by Pothana and Annamaiah,¹⁷² referring to Lord Krishna and Lord Venkateswara, respectively. Just as it is believed by the people that God is the creator and destroyer of human life, Sutradhara is to play the role of synchronizing and announcing the entry and exit of the characters.

¹⁷¹ Dr. Chinta Ramanadham mentioned Sutradhara, Katikamvadu and Madhavi as traditional characters in his research work, Ramanadham, Chinta. "Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective". PhD Thesis, submitted to Andhra University, Vizag, 1979, pp. 445-448. Bhagavatula Lakshmi Narasimham considers Narada as traditional character. But he did not mention Singi and Singadu as traditional characters. Lakshmi Narasimham, Bhagavatula. "Kuchipudi Yakshagana-The Traditional characters", *Kuchipudi Mahotsav*, edited by K. Subhadra Murthy, Bombay, 1996, pp. 47-50.

¹⁷² 'Gopa kumarulan kudukoni krishnudu|ye suthradhari mee rindaru bahurupulani chelanguchu naatalaada bettu ' – pothana, 'Mechu mechakunte maanu minchi nenaadakamaana|achapunee suthradhari navadhaaru deva' - Joga Rao, S.V. "Bahurupamu", (Tel), *Natyakala*, APSNA, 1970, Feb-Mar, pp. 196-197.

Sutram means a thread, and *dharana* means to wear. The person who wears the string to unite all the aspects of the dance drama was thus called a Sutradhara. He is called as *Hangu dharudu* as well. *Hangu* connotes all the requirements and, therefore, *Hangu dharudu* is also an apt term. The Sutradhara holds the ‘*Kutilika*’¹⁷³ a curved staff and that is supposed to drive away the evil forces and safeguard the performance. He has mastery over Sanskrit, Telugu, vocal music, dance, etc., to use these at the appropriate times with spontaneity. At the beginning of the show, he performs the *Naandi Prasthavana* and *Purvarangam* with *Pariparshvakas*, and performs Ganapathi prayer in *Naata Raga*. He then makes the artistes to recite a prayer to the Kuchipudi deity, Bala Tripura Sundari. He announces names of the script writer, sponsors, artistes and the play to the audience. He paves the way for the entry of the characters and gives notes on their entry and scope; he sings alongside the artistes and performs all the *Daruvus*. He also interacts with the characters, as and when required. He memorizes the entire text and does the prompting. Thus, he can increase or decrease the time frame of the performance. He explains the scenes that cannot be played on the stage and he acts as the custodian of the entire play. His also functions off the stage by performing important tasks like selection of the artistes, training them, arranging shows and making them successful.¹⁷⁴ He is like a father figure, controlling the entire family. Thus, Sutradhara was an important traditional character in the Kuchipudi Yakshaganas. Chinta Venkataramaiah, Chinta Krishna Murthy, and PVG Krishna Sarma were some of the stalwarts, well known for their roles as Sutradhara.

Dwarapalaka: He is a herald. He is also known as *Chopdhar*, *Katikamuvadu*, *Davvarika* and *Vetrahasta*. He is an essential character in all the Yakshaganas. He adds lustre to the drama since he proceeds to speak in different languages like Urdu, Hindi, English and Tamil.¹⁷⁵ This reflects

¹⁷³ ‘*Kutilika*’ is nothing but ‘*Jarjara*’, which is mentioned by Bharatha in *Natya Sastra*, Banda Kanakalingeswara Rao, Kuchipudi Natyam-Natakam, Natyakala nd, ‘the stick, with several bends, in the hands of Sutradhara is known as *Kutilika*’. Parvateesam, Vedantam. “Kuchipudi Yakshagana”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 43.

¹⁷⁴ Krishna Sarma, P.V.G. “History of Kuchipudi Yakshagana”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 45.

¹⁷⁵ “*Kamosh-koun re vahn pukarta-sabd silence-pechadha*”- dialogues of Sopdar, Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 5.

the socio-political background of the times of Nawabs.¹⁷⁶ The Dwarapalaka *Daruvu* explains his own style, dress and name of the patron. He indicates the arrival of the king with ‘*Kaivaralu*’ and lets the king know about the happenings in the kingdom. He also helps in creating humorous scenes. In some instances, he acts as a simpleton and generates humor and laughter. Darbha Venkateswarlu excelled in this character.

Madhavi:



Figure 3.3 Madhavi enacted by Chinta Krishna Murthy

In *Bhama Kalapam*, Madhavi is an essential character. She is a maid to Satya Bhama and she mediates between Satya Bhama and Lord Sri Krishna. This character is not there in *Srimad Bhagavatam*, the epic. Siddhendra Yogi created the character of Madhavi in *Bhama Kalapam* to represent the nexus between man (*jeevatma*) and god (*paramatma*). She behaves as woman among the women - and as a man among men. It is a fictitious character that brings about realization in Satya Bhama, who was possessive of Lord Sri Krishna and he was for the people (*Paramatma*). This realization was to be brought about in Satya Bhama after the worldly

¹⁷⁶ “This is an anachronism but one cannot help but notice the influence of the Nawabs of Golkonda in the words of these minor characters. The Golkonda rulers patronized Telugu culture and drama and the Kuchipudi artistes showed their gratitude by using their language in the ballets”. Lakshmi Narasimham, Bhagavatula. “Kuchipudi Yakshagana-The Traditional characters”, *Kuchipudi Mahotsav*, edited by K. Subhadra Murthy, Bombay, 1996, p. 49.

illusions were dismantled. There is no Kalapam without Madhavi. Kuchipudi Bhagavatas made the character of Madhavi as prominent as the other traditional characters. With the passage of time the character of Madhavi was removed from the Yakshaganas except *Bhama Kalapam*.¹⁷⁷ Chinta Krishna Murthy was famous for this role also.

Narada: He is an expert in judging the situation and the various angles of an issue. He speaks truthfully and realistically and has a capacity to elicit laughter by humor. He appears as a comic character in Kuchipudi Yakshaganas. He was visualized as being fond of quarrels and as the one, who enjoyed watching conflicts between gods and demons. The aim of the epics is espouse eradication of the evil and to establish a moral society. Narada is treated as a dramatic character in Kuchipudi Yakshaganas. By speaking ideals, he creates humor. In *Prahlada Natakam*, he teaches the *Astakashari Mantra* to Prahlada while the latter is still in his mother's womb. In *Gaya Natakam* he gives Gaya a plan to escape from Lord Krishna's wrath, and in *Usha Parinayam*, he reveals the news that Aniruddha is being imprisoned by Bhanasura. All these stories are in the epics. In *Sasirekha Parinayam*, it is Narada and not Sakuni, who advises Dhuryodhana to set up a matrimonial alliance with Balarama.¹⁷⁸ In all the dramatic scenes of Narada and Dwarapalaka, humours episodes are created by them. Mahamkali Subba Rao and Pasumarthy Adinarayana were famous for their portrayal of the role of Narada.

Singi and Singadu: These characters have been created for the entertainment of the audience. We can observe these characters in *Prahlada Natakam*,¹⁷⁹ *Mohini Rukmangada*,¹⁸⁰ etc. Singi enters the stage with the gifts she got from the queens for fortune telling. Singadu comes on in search of her. At last, he finds her and picks up a quarrel with her because she left him. She, in turn, tries to convince him about her love for him. Both exchange heated arguments and get convinced at the end. Their dialogue continues in the local dialect that draws the attention of

¹⁷⁷ Ramanadham, Chinta. "Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective". PhD Thesis, submitted to Andhra University, Vizag, 1979, p. 447.

¹⁷⁸ Choudary, Vallabhaneni. *Sasirekha Parinayam*. Published by Thummala Choudary, Third edition, 1956, pp. 17-21.

¹⁷⁹ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, pp. 86-88.

¹⁸⁰ Ramanadham, Chinta. "Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective". PhD Thesis, submitted to Andhra University, Vizag, 1979. p. 316.

the audience due to the humour element. '*Nannidsi pettellinade nasami*', '*Endupothivole na singi*' are the famous *Daruvus* in their characterization. Pasumarthy Krishna Murthy, another doyen of Kuchipudi Yakshagana, was famous for playing the role of Singi.

c) Social characters (*Sanghika Patralu*):

Yakshaganas were staged in the rural areas. Some of the characters were taken from the contemporary society, from households, villages. Some other characters have been drawn from the epics and some, created.

Social characters represented the contemporary culture of the region. Their make-up, ornaments and costumes of these characters were normal – to indicate that they represented the common people. Inclusion of these characters made the plays reach out to the common people. The script and the language of these characters were composed in a free flowing lucid language. Instead of Sanskritised jargons, they would use the native lingo and thus the entertainment needs of the common and illiterate people could be satisfied. Some of the social characters are described in the succeeding paragraphs.

Chakali Vadu (washer man): This is from the script of *Rama Natakam* by Tirunagaru Anantadasu. After killing Ravana, Rama ascends the throne of Ayodya. He wants to know about the opinion of the people on his administration, and sends his spies to find out. A washer woman, who remains away from her husband and returns to him, is not accepted by her husband. He says that he is not a fool to accept her even after she was away from him for some time unnoticed. These characters are distinctly native. They were performed by proven artistes and that would be catchy in the Yakshagana.

Attha: 'Chalameli vinavoyi allude aa cheliya nee sommuraalluda'

*Chakali: 'Thalapaku talapaku mo attha aa taruni nachelikadu attha'*¹⁸¹

This is a usual scene in any family that elders would interrupt and settle the dispute between the young couple. These characters were well knit into the script and perform their roles with grace.

¹⁸¹ Ananthadasudu, Thirunagaru. *Rama Natakam*. Sri Ramananda Printers, Chennapattanam, 1913, p. 8.

Pamulavadu (snake charmer): This was a typical character in the Kuchipudi *Prahlada Natakam*. The king orders snake charmer to frighten the boy Prahlada, to desist him from the worship of Vishnu. The snake charmer tells the Sutradhara about his skills of catching big and venomous snakes, the hills and the wild he trekked in search of antidotes, and the countries he visited in performing his art of snake play. He tries to frighten the boy that he would be bitten by snakes. The artistes perform this role as if they are living a snake charmer's life by using suitable language, accent, costumes, etc. This character was associated with Chinta Krishna Murthy, who used to wear a red truss (*gochi*), an abdominal thread, embedded with colorful beads and he used to mesmerize the audience into believing that he really belonged to that group.

In 1930s, *Prahlada Natakam* was staged in Vijayawada. The performance of Chinta Krishna Murthy received a great response and accolades and he was presented a memento made of gold by Parupalli Ramakrishnaiah. Normally, such an honor would be conferred on leading characters, but this was one of the rare instances of a supporting character getting that kind of recognition.¹⁸²

Veerabahu: This character is from *Harischandra Natakam*. He is the custodian of a cremation ground. After losing the empire, wealth, wife and son, Harischandra was employed by a keeper of a cremation ground, called Veerabahu and he was employed in the name of Veeradasu. Mahankali Satyanarayana was famous for the role of Veerabahu. He used to beat the drum (*dappu*) and enact the role of a staggering drunkard, which won laurels for him.¹⁸³ He used to enter the stage from the entrance beating a drum and delivering a song and passing in between the audience. Even though the play was in progress, the entire audience would look at the sudden distraction, get transfixed and applaud the actor in a very big way. The role had a subtle condemnation of the practice of untouchability. While passes through the audience to reach the stage, he would sing, '*Tolagiponindayya doralu peddhintollu*'. This song had the effect of criticizing untouchability. These types of characters highlight the skillfulness of the actor's

¹⁸² Ramakotaiah, Bhagavathula. "Chinta Krishna Murthy Jeevitha Viseshalu", (Tel), *Natyakala*, APSNA, 1969, Nov, p. 48.

¹⁸³ Lakshmi Narasimham, Bhagavathula. "Kuchipudi Natyacharya Mahankali Sathyanarayana", (Tel), *Natyakala*, 1970, Jan p. 54.

performance. Vedantam Rattaiah Sarma also played the role of Veerabahu in a similar way with distinction.¹⁸⁴

Pagati Veshas:

Usually Kuchipudi dance dramas were staged during the nights. However, some artistes started to perform certain roles during the day time to make them more reachable to the people. Therefore, these performances were known as Pagati Veshalu.¹⁸⁵ These were earlier known as *bahurupamulu*.¹⁸⁶ These artistes enact episodes that are humorous, sometimes containing political flavor or based on current issues. This kind of entertainment would receive popular appeal from the people.¹⁸⁷ These shows were staged with more native usages and native costumes. The artistes would learn the native and local ways to a greater perfection and live the characters as if they originally hailed from that place. Pagati Veshalu started in Gaddipadu, a village in Krishna District in Andhra Pradesh. Later, these were adapted by Kuchipudi Bhagavatas and others to perfection.¹⁸⁸ Pagati Veshas like *Panthulu*, *Pathan*, *Reddy* were staged in the interludes of Yakshaganas to bring about a refreshing change.¹⁸⁹ They were staged to entertain the crowds. Though they were staged during the day time, they were in some cases, part of Yakshaganas.

¹⁸⁴ The author of this work had an auto- ethnographic experience of the performance of Vedantam Rathiah Sarma. The author was in the audience. While the play was in progress, a burly character, dressed with a blanket, entered the pathway between the spectators, beating the drum and singing the song, asking the people to keep away. No one, including the author, understood who the intruder was. It took a few minutes to realize that it was the character of Veerabahu entering the stage and was being played by Vedantam Rathiah Sarma. The entire group of spectators was simply astounded by the sterling performance. This performance was in the auditorium in Kuchipudi in the year 1994.

¹⁸⁵ Ramakrishna Murthy, Mikkilineni. "Praja Jeevithalanu Teerchididdina Pagativeshalu", (Tel), *Natyakala*, APSNA, 1964, Fed, p. 15.

¹⁸⁶ '*Bahurupamulu*' were mentioned in 'Bharatakosam'. *Desi nrityam-naanaa|veshadharam-yattath|bahuroopa miteeritam*, (Bharatakosam, p 418), Ramakrishna Murthy, Mikkilineni. "Praja Jeevithalanu Teerchididdina Pagativeshalu", (Tel), *Natyakala*, APSNA, 1964, Fed, p. 15.

¹⁸⁷ Krishna Rao, U.S. and Chandrabhaga Devi, U.K. *A Panorama of Indian dances*. Sri Satguru Publications, Delhi, 1993, p. 76.

¹⁸⁸ Prathapa Reddy, Gurram. *Pagati Veshalu-Pradarsana reethulu*, Telugu Bharathi, p. 68.

¹⁸⁹ Raghakrishna Murthy, Mikkilineni. "Mana Pagativeshalu", (Tel), *Natyakala*, APSNA, 1977, June, p. 82.

Most of Kuchipudi Bhagavatas are artistes by choice – and agriculturalists by their family occupation. They used to be engaged in agricultural activities during the relevant season. A few who could not form into groups used to stage ‘*Sanchara Melas*’ (mobile stages) and continued their shows. However, the elderly artistes who could not perform in the *Melas*, used to enact Pagati Veshalu as a means of some livelihood.¹⁹⁰ Those who were weak in performing traditional Yakshagana also adopted these Pagati Veshalu.¹⁹¹ Gurram Prathapa Reddy contests this opinion of Chinta Ramanadham and considers that even performers of Pagati Veshalu require both dance and vocal skills to stage such characters as Ardhanareeswara and attract the audience.¹⁹² These performers required skills and guile to outperform the night stage performances. Detailed examination of the historical background of these artistes shows that they were performing small or shorter roles in the Yakshaganas and to supplement their meager income, they would resort to performance of Pagati Veshalu.

It is also likely that they provided publicity and served as advertisements during the period that lacked the present day means of communication. They used to travel during the day and pass a piece of information about the next Yakshagana that was going to be staged that night or on the next day. A few of these worked out as trailers to the next Yakshagana to be performed.

Pagati Veshalus have served to spread awareness on social issues, carry philosophical messages and inject a sense of humor. There have been about thirty two Pagati Veshas,¹⁹³ whose themes were either based on the epics or were fictional. The source of their script or names of the writers are not known. Even on the number of Pagati Veshas, there is no unanimity among

¹⁹⁰ “*udaraposhanartham bahukrutha vesham*”, Parvateesam, Vedantam. “Kuchipudi Pagati Veshamulu”, (Tel), *Natyakala*, APSNA, 1970 May, p. 36.

¹⁹¹ Prathapa Reddy, Gurram. *Pagati Veshalu-Pradarsana reethulu*, Telugu Bharathi, p. 69.

¹⁹² Prathapa Reddy, Gurram. *Pagati Veshalu-Pradarsana reethulu*, Telugu Bharathi, p. 69.

¹⁹³ 1.Bhairagi 2.Phakir 3.Budabukkal 4.Bhatravesham 5.Jangala 6. Vaishnava 7.Madhvacharya 8.Gollaboyadu, 9.Rangulingadu Ramireddy 10.Erukala 11.Mandula 12.Lambadi 13.Somayajulu – Somidevamma 14.Pathani 15.Daksheeka Pantulu 16.Kasi Kavadi 17.Visvastulu 18.Komati 19.Ardhanariswara 20.Devangulu 21.Jandra 22.Maadiga 23.Devara pette 24.Koyadora 25.Siddulu 26.Pamulavadu 27.Chenchu 28.Edida 29.Shakti 30.Bella pallaki – Bethala 31.Telladora 32.Garadi. Parvateesam, Vedantam. “Kuchipudi Pagati Veshamulu”, (Tel), *Natyakala*, APSNA, 1970 May, p. 36.

scholars. Chinta Ramanadham gives the number as thirty five,¹⁹⁴ and Mikkilineni Radhakrishna Murthy considers it as fifty three.¹⁹⁵ Description of some of the important Pagati Veshas will be brought out in the succeeding paragraphs.

Vaishnava Vesham: This is a performance of dialogues between two characters – a master and his disciple.¹⁹⁶ The dialogues are supposed to be full of wit and sarcasm. The Master says that the respectable and honorable people are ‘*Matru drohi, pitru drohi, bratru drohi thadhaivacha kuladrohi, guru drohi panchaite vaishnava matha.*’¹⁹⁷ The disciple says that if he learns from him, his mother, father, brother and his clan would be in danger. The master explains the sloka which states that the one who does not respect elders will ruin his clan and finally himself. Then the disciple thanks the master and announces that there is a food donation in the temple and everyone, except males and females is invited. The dialogues continue with a lot of wit and sarcasm and conclude by Govinda *smaran* (prayer to Lord Govinda).

Bhairagi Vesham: He is an ascetic who is supposed to have travelled extensively from Kasi to Kanyakumari and he preaches philosophical thought with his experience. He calls on the people to chant the name of Lord Rama for deliverance. He speaks Urdu and Telugu as he belongs to the Hindu Desha. He propagates the ideas that the human body is mortal and is thus perishable and one should keep the immortal spirit intact with good deeds. He further says ‘*matha nasti, pitha nasti, nasti bhandu sahodara, artham nasy, gruham nasy, sasthe jagrattha jagrattha*’¹⁹⁸

¹⁹⁴ Ramanadham, Chinta. “Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective”. PhD Thesis, submitted to Andhra University, Vizag, 1979, pp. 547,548.

¹⁹⁵ Ramakrishna Murthy, Mikkilineni. “Praja Jeevithalanu Teerchididdina Pagativeshalu”, (Tel), *Natyakala*, APSNA, 1964, Fed, p. 18.

¹⁹⁶ Ramakotaiah, Bhagavatula. “Vaishnava Vesham”, (Tel), *Natyakala*, APSNA, 1964, Aug, pp. 37-41.

¹⁹⁷ *Drohi* means, traitor. *Matru Drohi* connotes the one who kills his mother, i.e., Parasurama (*Bhagavatam*), *Pitru Drohi* means the one who got his father killed, i.e., Prahlada, (*Bhagavatam*), *Bratru drohi*, the one who gets his brother killed, i.e., Vibhishana, (*Ramayana*), *Kula Drohi*, the one who destroyed his caste, i.e., Arjuna (*Mahabharata*), *Guru Drohi*, the one who got his guru killed, i.e., Dharmaraja (*Mahabharata*).

¹⁹⁸ Ramakotaiah, Bhagavatula. “Bhairagi Vesham”, (Tel), *Natyakala*, APSNA, 1970, Oct, pp. 58-62.

and concludes with a humorous *Sloka*. Generally, Pagati Vesham performances start with Bhairagi Vesham.¹⁹⁹

Somayajulu and Somidevamma: Somayajulu is a Brahmin who performs *yagna* and his wife is Somidevamma. This act is played with three characters, Somidevamma, Somayajulu and a disciple. This is a long script that can be performed for hours together. It consists of *Panchanga Sravanam*, *Ramayana*, *Bhagavatas*, *Homam*, *Maha Kalpam*, *lagnashtakam*, *Aseervachanam*, etc., scripted sarcastically.²⁰⁰ Some examples are as under:

Somi: ‘*Navalla dhosham unte naa pasupu kunkume potundi, avatali valla dhoshamaite vaare potharu*’ (If there is any mistake on my part, I would be widowed; if the mistake is of others (husband) they would die).

Somayajulu: ‘*Rendu vidhala nene povalee dhourbhagyapudana*’ (Does it mean that I should die either way, you the wretched one?).²⁰¹

Mandulavadu: This term means a medicine man. This act is staged with two characters, the *Mandulavadu* and his wife. They claim that they hail from a very remote village and have medicine for all the diseases. They deliver dialogues such as: “When we entered the town, one person called us for medicine and we poured it in to his mouth. We don’t know whether the medicine went in, or the spirit came out.” ‘*Bhalira na maatra vaikunta yatra*’.²⁰² The story brings in awareness among the people about quacks, fake doctors and fake medicines.

Linga Baliji and Komati Vesham: This act consists of three characters, Linga Baliji, Komati and his wife. Linga is a Kannada trader and a Shaivite. Komati is a Telugu trader and a

¹⁹⁹ The person who wanders around after giving up static life and who indulges in taking native philosophy is called a Bhairagi. Toomati Donappa, Billapadu Pagativasha artistes, and N.R. Venkatesam stated that the performance of Pagati Veshalu commence with the role of Bhairagi. P.S.R. Apparao, on the other hand, states that the performances of Pagati Veshalu commence with the role of Budabukkala Vesham. Prathapa Reddy, Gurram. *Pagati Veshalu-Pradarsana reethulu*, Telugu Bharathi, p. 204.

²⁰⁰ Ramakotaiah, Bhagavatula. “Somayajulu-Somidevamma”, (Tel), *Natyakala*, pp.100-110. n.d.

²⁰¹ Bhagavatula Yagnyanarayana Sarma renders these dialogues. Interview with Bhagavatula Yagnyanarayana Sarma in 2008 at Vijayawada.

²⁰² Ramakotayya, Bhagavatula. “Mandula vesham”, (Tel), *Natyakala*, APSNA, pp. 58-60, n.d.

Vaishnavite. Both have an argument regarding supremacy of their religions. Subsequently, they indulge in a talk about the earnings they made by avoiding taxes. Their dialogue is a pure satire. This was played with a great maturity by the Kuchipudi artistes. They imitate the accents, style of behaviour, trade language, husky voice of the Komati and they play it to perfection as if they belong to it.²⁰³

Golla Boyadu: This act is performed by two characters, Golla Boyadu and the peon. The Peon comes to the Bhoya and orders for milk, ghee, butter, cheese, and a lamb for meat. Bhoya says that he has supplied all these to the officer and it may be someone else's duty to supply now. The peon threatens to give him what he sought for.²⁰⁴ This shows the atrocity of a government official on the poor and the weak.

Jandra Vesham: This is a depiction of poverty brought about by bad habits and vices among common people in a society. Jandragadu says that he was born in Vishakhapatnam; grew up in Peddapuram; lives in Dwarampudi and sells a shawl that he prepared and every string of the shawl was woven as long and wide as a snake guard. He says that he has four sons – the eldest is an idle person and the second one, Veeresudu, weaves until the work is accomplished. He performs various *yagas* and the rest are still young. He says that he is selling the shawls due to poverty.²⁰⁵ This depicts a sorry image of society that is afflicted by consumption of alcohol, *Bhogam Melas* and cock fights and other types of vices that impoverish people.

Budabukkala Vesham: Budabukkalavadu is a person in real life who wears colorful clothes. He keeps playing a small drum like instrument and keeps going every day in the morning times from the burial ground to houses in the villages and towns as a soothsayer, presumably with aid of some spirits. He wears leather on his back with bells around his waist, enters with ash lines on his fore head. He tells fortunes of people and encashes on his soothsaying. '*Amba paluku*

²⁰³ Ramakrishna Murthy, Mikkilineni. "Praja Jeevithalanu Teerchididdina Pagativeshalu", (Tel), *Natyakala*, APSNA, 1964, Fed, p. 17.

²⁰⁴ Ramanadham, Chinta. "Appendix – 13", "Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective". PhD Thesis, submitted to Andhra University, Vizag, 1979, p.711.

²⁰⁵ Ramanadham, Chinta. "Appendix – 13", "Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective". PhD Thesis, submitted to Andhra University, Vizag, 1979, pp.712-715.

*jagadamba paluku*²⁰⁶ these are the words he commonly utters. He praises the nobles and seeks the blessings and alms.

Jangam Devara Vesham: Jangam Devaras are a community in Shaivite cult. In Pagati Veshas, Jangam Devara is shown as an aged Shaivite, who preaches about the importance of a pious life and religious thought. He asks Siva about how to go about in life and he himself gives the answers. A very popular tagline of his is, ‘*Yemi sethura linga yemee sethu?*’²⁰⁷

Phakeer Vesham: A Phakeer in real life is an ascetic person, who wanders like a vagabond. He is usually a Muslim person. This is one of famous characters in Telugu folk culture that has been drawn from the Kuchipudi Pagati Veshas. He speaks Urdu, wears a garland in his neck and beats a hand drum (*kanjeera*). He tells his story that he was a blessed child. His parents did not have children for a long time; they travelled everywhere and visited many shrines but had no children. At last, they reached Golkonda Darga where it was told to them that they would be having four children and the last one would turn out to be a Phakeer. After having children, they forget about the prophesy. When he was a boy of twelve years, he unearthed a treasure of a golden hand and a goblet of gold coins. Then the parents remembered their oath and made him as Phakeer. After telling his story, he seeks donations for building a Darga and he further asks them to donate generously to a Jangam, Jogi, or a Phakeer.²⁰⁸ Thus the Phakeer slyly tells the public to give alms him every day.

Ardhanareeswara Vesham: Ardhanareeswara means half man- half woman. The artiste wears the makeup of both a man and a woman. The make up for one half of the body is that of Lord Siva and the other half, of Parvathi. A mantle is also used to cover the portion of the body as Siva or the portion of Parvathi, as required. This is a story from the epics, which is portrayed very skillfully. Not only is the mantle changed to bring out the variations, even the voice is

²⁰⁶ Budabukkala, a person who wanders in front of the houses in the villages, towns and sounding a small drum like beating instrument and indulging in sooth saying and semi mysticism. Ramakotaiah, Bhagavatula. “Budabudakkala Vesham”, (Tel), *Sujanaranjani Natyamanjari*, 1st International Kuchipudi Dance Convention, edited by Anuradha, Jonnalagadda. 2008, pp. 85-88.

²⁰⁷ Lakshmi Narasimham, Bhagavatula. “Pagati Veshalu”, (Tel), *Natyakala*, APSNA, 1970, Jan, p. 97.

²⁰⁸ Ramanadham, Chinta. “Appendix – 13”, “Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective”. PhD Thesis, submitted to Andhra University, Vizag, 1979, pp. 731-734.

appropriately changed. Along this, the character of Brungi is presented.²⁰⁹ According to the story, Brungi asks Parvathi how she got the special appearance in her husband's body. Bhagavatula Kumara Swami was well known for this character.

Kaasi Kavadi Vesham: Kaasi is Benaras. *Kavadi* is a long stick kept on the shoulder with two plates attached on either end of the stick by ropes and balancing on the shoulder. In this, the artiste carries a *Kavadi*, wears saffron garments and turmeric and *Kumkum*. And he keeps a Siva image in the *Kavadi*. He propagates the *Kaasi Katha*.²¹⁰

Garadi Vesham: *Garadi* means tricks performed by certain tribes on the streets. This is an act of magic, performed to entertain the people. The performers are also expert acrobats.²¹¹

Pathan: This is character of a spendthrift, who spends money lavishly by giving grants to those who praise him. The aim is to bring about awareness in the audience that they should not be beguiled by flattery.

Pantulu Vesham: Panthulu is a Brahmin who is a school teacher or a clerk. This is a pure social character that shows the people how the government and officers loot people through taxes and exorbitant collections.

After these performances come to an end, they would resort to *Saradha Ramayana* on the last day and visit the houses of people for donations, by propagating the greatness of Kuchipudi. The terms used are: '*Haram tripurasura samharam, yeenarthakulade beram, choopulakiathe bahu dooram, memunnadi Krishna teeram, maadhi Kuchipudi agraharam, memu kulamuna bramhana varam, oka baka vesham vesevaram, thama medaloni chandhra haram, aaharam iste theerunu meebharam*'. Thus they attract generous grants, gifts and donations.

The above brings out the magnificent tradition of Kuchipudi Pagati Veshas, which influenced the crowds to a great extent. In course of time, they faded away from the Telugu culture. Kuchipudi Bhagavatas omitted the Pagati Veshas to secure a classical status to

²⁰⁹ Ramanadham, Chinta. "Appendix – 13", "Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective". PhD Thesis, submitted to Andhra University, Vizag, 1979, pp. 695-704.

²¹⁰ Lakshmi Narasimham, Bhagavatula. "Pagati Veshalu", (Tel), *Natyakala*, APSNA, 1970, Jan, p. 97.

²¹¹ Prathapa Reddy, Gurram. *Pagati Veshalu-Pradarsana reethulu*, Telugu Bharathi, p. 242.

Kuchipudi dance. However, Bhagavatula Ramakotaiah compiled the available scripts of Pagati Veshas and proper scripts were printed in *Natyakala* magazine. Chinta Ramanadham also included scripts of some of the Pagati Veshas in his work.

Avantara Veshalu

Characters that were performed in the middle of a Kalapa performance, to enact the scene by finding some link, though they were not in the script were known as Avantara Veshalu.²¹² They explain their stories in link to the drama and make exit to pave way for the proceedings of the drama. Such brief appearances were also known often as Kalapams, e.g., *Dadinamma Kalapam*. However, it is distinguished from Bhama Kalapam and Golla Kalapam, which are full-fledged plays. Thus, *Dadinamma Kalapam*, though called as Kalapam, does not belong to the typical category of Kalapas, due to its subject limitations.²¹³ Thus, it is regarded as Avantara Veshalu. These were performed during nights as one act plays.²¹⁴ The distinguishing features of these Avantara Veshalu are – they did not involve curtain down, Sutradhara, or *Purvarangam*. They were staged independently in the free time during the main performance. These were performed to provide change and variation or to create awareness on a specific issue. Though they were engaged as time fillers, they were not necessarily humorous characters. They would even serve as media to spread awareness on relevant issues.²¹⁵

Dadinamma Vesham: Dadinamma was the daughter of Bhoja Raju and Manavathi. She was also known as Neelavathi.²¹⁶ This beautiful princess was kept in a tower located by the palace of Dharanikota, Kanchukota, Kaluvakota etc. The king of Magadha learnt about her beauty and enticed a thief, called Karnakara, with the offer of half of his empire as reward if he could bring

²¹² Ramanadham, Chinta. “Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective”. PhD Thesis, submitted to Andhra University, Vizag, 1979, p. 449.

²¹³ Sangamesam, Mutnuri. “Kalapa Rachanalu”, (Tel), *Natyakala*, APSNA, 1970, Feb-Mar, p. 47.

²¹⁴ Sangamesam, Mutnuri. “Kalapa Rachanalu”, (Tel), *Natyakala*, APSNA, 1970, Feb-Mar, p. 47.

²¹⁵ For instance, the character of Guravaraju was not in the script; Kuchipudi Bhagavatulu created it for the day as part of their performance. It was performed during the interval. Thus it can be called as Avantaravesha.’ Ramanadham, Chinta. “Kuchipudi School of Yakshagana- A Literary, Traditional and Technical Perspective”. PhD Thesis, submitted to Andhra University, Vizag, 1979, p. 449.

²¹⁶ Edited by Subba Rao, Neeladri. “Dadinamma”, (Tel), *Natyakala*, APSNA, 1977 June, pp. 104-107.

the princes to him. Karnakara reached the tower successfully and brought the princess along with the bed on which she was sleeping. While passing through a thick forest, he felt thirsty and went in search of water, after placing the princess under a tree. She woke up and kept narrating the story in a state of shock. Meanwhile, the king of Malava found Dadinamma. He defeated Karnakara and took her back to her parents. They gave her in marriage to the king of Malava. The entire show was played by Dadinamma only and other characters were described by the narration.

A descriptive account of the performance of Dadinamma is given by Mikkilineni Radhakrishna Murthy. As the character is played by a male artiste, he hangs a bed to his chest. The bed is decorated with flowers and covered with a curtain. The bottom is covered with sheets and two wooden feet are arranged to show as if the performer is in a lying position on the bed. Many bottles of fragrance are hung around to show the luxury of the princess. A special bed is designed to be carried by the artiste for about three hours. It would be very difficult for a single artiste to act, sing and dance with bed hanging on to the chest.²¹⁷ Vempati Venkata Narayana is renowned for enacting the role of Dadinamma. According to Vissa Appa Rao, 'I have seen Dadinamma Vesham in my childhood in Peddapuram around 1890s; thereafter they started to decline'.²¹⁸ Thus it is seen that the artistic magnificence of this character can be only read in the books, but we cannot see anyone performing it.

Balintha Vesham: This character projects motherhood, which is an important aspect of a woman's life. It is a single act play. Even though the word *Balintha* in Telugu has a meaning of 'woman immediately after delivery', the play portrays the pains, problems and precautions to be taken by a woman during the time of carrying, pre-delivery time, the actual delivery and thereafter. This performance is meant to educate the rural people regarding the precautions to be taken for safe delivery and thereafter. Normally, people used to follow unconventional methods. In order to educate the people, the show commences with the actor calling a midwife to assist the pregnant woman. In rural areas, people were unaware of these services and would resort to their

²¹⁷ Radhakrishna Murthy, Mikkilineni. *Teluguvari Janapada Kalarupalu*. Telugu University, 1992, p. 210.

²¹⁸ Appa Rao, Visa. *Nritya Sangeeta Vyasa Ratnavali*, p. 292.

own methods. The song ‘*Mantrasanini Pilauvare*’²¹⁹ implies that an experienced person should be called to carry out delivery and warns against negligence. Bhagavatula Ramaiah was famous for this character and he became famous as ‘Balinta Ramaiah’.

3.7 Chaturvidabhinayas in Kuchipudi Yakshaganas

“In performing arts like dance dramas, the concept of communication has been termed as ‘*abhinaya*’. The word ‘*abhi*’ means ‘towards’ and the root ‘*ni*’ or ‘*nay*’, means ‘to carry’. Thus, ‘*abhinaya*’ implies carrying the meaning towards the spectators.”²²⁰ Classification of classical dances in India has been made on the basis of the unique importance given to the individualistic *abhinayas* among *Chaturvidabhinayas*, i.e., *Angika*, *Vachika*, *Aharya* and *Satwikabhinayas*.

Kuchipudi Bhagavatas took the texts of Yakshaganas from the poets as brought out earlier and molded them for performance, according to the *Natya Sastra*. The *Natya Sastra* stipulates the following kinds of *abhinayas* (action/ representation):

- *Angikabhinaya*, with *anga*, *pratyanga* and *upanga*
- *Vachika*, with verbal representation, prosody, poetic concepts, meters and languages
- *Aharya*, with *Pusta*, *Alankara*, *Angarachana* and *Sanjeeva*
- *Satwikabhinaya*, with *Sthayi*, *Sanchari* and *Satwikabhava*

Angikabhinaya is conveying the substance, through movement of the body parts. *Vachikabhinaya* is the action, as per the verbal component of the text. *Aharya* reflects the characteristic features of characters in terms of colour, make up, costumes, ornaments, etc. *Satwika* conveys the emotions, feelings and moods of the character, as per the sequence. In Kuchipudi Yakshaganas, all the four kinds have excelled in proper blend and synchronization to convey the proper action and thoughts with a scintillating effect. However, *Vachikabhinaya* and *Satwikabhinaya* have had major roles.

²¹⁹ “*Mantrasanini piluvare mee vallgadu*

Mantrasanini biluvaka swatantramu jeseru mee

Mantram paniganadu yika nadamantram jeserumeeru”, Appa Rao, Visa. *Nritya Sangeeta Vyasa Ratnavali*, p.293.

²²⁰ Meenakshi Iyer. “Music in Bharata Natyam: Vachikabhinaya and Satwikabhinaya”, *Nartanam*, Vol, V no.4 Oct-Dec., 2005, p. 43.

Angikabhinaya

The present work distinguishes *Angikabhinaya* in Kuchipudi Yakshagana into two aspects: i) Practice and ii) Performance. The training and practice plays a major role in mastering *Angikabhinaya* in Kuchipudi Yakshaganas. The students of Kuchipudi, at the beginning of the learning, were required to undergo a rigorous training in bodily exercises (routine exercises, bending exercises, warming up, etc). *Aduḡus*, *Jathis*, hand gestures, etc., were taught in the first stage, and later they proceed to teach pure dance elements and lastly dance with *abhinaya*. It was the practice that every boy born in the Kuchipudi *agrahara* started his first lesson in dancing at the age of five in Ramalingeswara Swami temple of the village. They used to follow the tradition that every boy to perform the role of Satya Bhama (*Bhama Vesham*) at least once in his life time.

There is no evidence of teaching methods of Kuchipudi Bhagavatam during early times. However, the disciples would acquire the skills and expertise from their teachers by keen observation and regular practice. There was a system of the teacher and the taught (*guru - shishya*) system which operated on the personal keenness to learn. In accordance with the norms of the *Gurukula* teaching system, the teachers of Kuchipudi taught their students spontaneously. Rather, the student would follow the teacher according to his mood as student always was in company of the teachers. The student would learn wherever it was possible – the agriculture fields, gardens, backyards, etc. They followed no time regulations. If the teacher was willing to teach in the early morning or late in the night, the students responded to it gleefully.

Thus, the teaching was not structured and learning had no limitations. Also, the students went to different gurus to learn different aspects. The earliest structured teaching is recorded as development of capsules of learning by Vedantam Lakshmi Narayana Sastry for one of his students.

The members of the Kuchipudi *Brahmana Mela* had to be well-versed in Sanskrit and Telugu. They also excelled in *Sastras* like *Alankara Sastra* and *Mantra Sastra*. They were taught Nandikeshwara's *Abhinaya Darpanam*, and Bhanudatta's *Rasamanjari*. They underwent a thorough, disciplined and rigorous training in *Nritta*, *Nritya* and *Abhinaya*. Further, they were given a good basic training in musical theory and practice, with particular reference to *Daruvus* and *Padams*. A special feature was the rendering of the prose passages in *Angikabhinaya*. The *Sabdas* were executed melodiously, in tune with the *sruti* in the *raga* of the song.

Kuchipudi dance practice has made student excel in traditional aspects of physical exercise (*Samu*), steps (*Adugulu*), termination on stage (*Tirmanam*), finishings (*Muktai*) as also *Jathis* and *Konagolu*. Physical exercise is meant to improve the stamina and physical fitness of the students. The routines of the exercise include: *Dandemu*, *Gunjeelu*, *Baskeelu*, *Kuppilu*, *Kalisamu* and *Mogga*. This routine starts early in the morning and continues for about two hours. Later, movements for head, eye-brows, neck, feet, etc., are practiced. In continuation, various hymns from *Abhinaya Darpanam*, *Rasamanjari*, etc., are taught and learnt by heart and then the dance practice starts.



Figure 3.4 Vedantam Rattaiah Sarma imparting training to his students

Namaskara Vidhi:

Thy Tehitataka Tajhamtatom

Ta tehitataka Tajhamtatom

Tteya tom tatehita tom

Tatayi tehita tam tattehita tadiginatom

This was named as *Samu Prarambha Terpu Nadaka* by Vedantam Parvateesam.²²¹ The dance practice continues with the permutations and combinations of *Sama*, *Udgattita*, *Agratala Sanchara*, *Anchita*, *Kunchira* and *Suchi pada bhedas*. Apart from these feet movements, appropriate hand gestures are also taught to achieve total perfection. As part of the foot work, *Panchajatula Adugulu*, *Mathru Adugulu*, *Saptatala Ardhilu*, *Teerikal* or *Tirmanalu*, *Muktayi*, *Kolapimpu* and *Palugudu Varusulu* were taught. Some of the examples are given below:

²²¹ Parvateesam, Vedantam. *Kuchipudi Nritya Tarangini*. Gayatri Press, Vijayawada, 1988, p. 35.

Panchajatula Adugulu

Chaturasra Jaathi Adugalu

- *Tam Tatai Tehita Ta Tehi Tehida*
Tehihidattam Tatai Tehittatam
- *Tam Digidigita Tattahatta Tai*
- *Tam Digidigidigidigidigidigidigidi*
Jhekitakitataka Kitakitataka
- *Taitakitataka Tattehitta Tom*
- *Tataihitta Tehitta*
- *Tittittai*

Tisra Jaathi Adugulu

- *Tamtatadinda Tatadinda*
- *Dannatta Teyam Takatta Dannam*

Kanda Jaathi Adugulu

- *Todimmi Todimmi Ta Tadimtakka*

Misra Jaathi Adugulu

- *Tom Tom Tadha Tom Tom Tadhi*

Usually, the *Misra Talam* goes as *Takita Takadhimi* [3+4]. In the above steps, it reverses to *Takadimi Takita* [4+3].

Ardhilu: These are the melodious *jathis* which Vedantam Parvateesam refers to as *Mohana Ardhi* since these are sung in *Mohana Ragam*.²²² The same have been referred to as *Jathis* in the work of Jonnalagadda Anuradha.²²³ There is a significant difference between *Jathis* and *Ardhis*. *Jathis* are only uttered, but *Ardhis* are sung along with music. *Ardhis* precede *Pallavis* and *Charanams*, or they act as the connective interludes.

Examples are:

Saptatala Ardhis

²²² Parvateesam, Vedantam. *Kuchipudi Nritya Tarangini*. Gayatri Press, Vijayawada, 1988, p. 25.

²²³ Anuradha, Jonnalagadda. "Traditions and Innovations in Kuchipudi Dance". Ph.D Thesis submitted to the University of Hyderabad, 1990, p. 89.

- *Chaturasra Jathi Druva Talam 1101 [Srikara] 14*
Tatadhim Dikitaka Tata Hatta Dimda
Dimitaddim Dikitaka Dimita Hatta Dimda
- *Chaturasra Jathi Matya Talam 101 [Sama] 10*
Taim Taim Dattataim Kitataka Tat Aim Dattataim
Ta Taim Dattataim Kitataka Taim Taim Dattataim
- *Chaturasra Jathi Rupaka Talam 01 [Patthi] 6*
Tatadim Dikitaka Tata Dimda
Dimitaddim Dikitaka Dimitadimda
- *Misra Jathi Jhampe Talam 1U0 [Sura] 10*
Taddim Daddo Kitatattahattai
Tatta Tatta Kita Tattahattai
- *Tisra Jathi Triputa Talam 100 [Sanka] 7*
Dim Dikitaka Dodo Dimda
Dim Dakita Dodo Dimda
- *Chaturasra jathi Atatalam 1100[Lekha] 12*
Tatadim dikitaka tatadimda
Dimitadim Dikitaka Dimitadimda
- *Chaturasra Jathi Ekatalam 1 [Maana] 4*
*Tataho Dimittadimda*²²⁴

Syllables in *Chaturasra Jaati Matya Tala* and *Misra Jaati Jampe Tala* are identical and, therefore, the same *Ardhi* is used, whereas *Chaturasra Jaati Rupaka Tala* syllables have to be doubled for *Chaturasra Jaati Ata tala*. Therefore, here also, the same *Ardhi* is sung since the rhythmic scale is the same.

Matru Adugulu: Some *Adugus* were named after the appearance such as *Chavakam*, *Mandekoppu*, *Katteranatu*, *Venukanatu* or *Konganatu*, *Pakkanatu*, *Chuttadugu*, *Challa Kavvam*

²²⁴ The syllabus for Kuchipudi Nritya was designed by the four gurus, Vedantam Jagannadha Sarma, Korada Narasimha Rao, Vempati Chinna Satyam and PVG Krishna Sarma in the year 1983. Sujanaran Ranjani Natya Manjari, 1st International Kuchipudi Dance Convention, EMESCO Books, Hyderabad, edited by Anuradha Jonnalagadda, 2008, pp. 162.

*Adugu, Bongaram Tadadugu and Vilamba Mandekoppadugu.*²²⁵ These are also known as *Mathru Adugulu*. These are some of the basic steps in Kuchipudi style.

Kolapimpu: *Kolapimpu* is often performed as a combination of the guru's spontaneous recital and the dancer's responsive performance. It remains as one of the attractions of the Kuchipudi dance. Usually, these are associated with *Kandardham*.

Palugudu Varusalu: There are two different meanings for this term. One is that these are a series of several steps (*Palu Adugula Varusa*). The second meaning connotes that these resemble the movement of a crowbar (*Palugudu Varusa – palugu* means a crowbar). In this, previous steps are performed in a sequence.²²⁶ These are mostly used to utilize maximum space of the stage.

Jathis are the combination of different steps and are performed with more specific hand gestures. After *jathis*, items, such as *Tarita danata, Tandava nrityakari, Charanamule nammiti* and, *Sabdas* were taught. It can be observed that *Paludugu Varusas* were performed in every item, but hand gestures change according to the *Abhinaya*. Students were taught items of *Nritya*, which are based on the *Abhinaya*. Training imparted to the students had components which helped them to maintain physical stamina and to acquire mastery on various items. After teaching of the basics, the students were taught characters of Yakshaganas or Kalapas. Thus, the students were taught all the features and requirements of all the characters. However there was a specific pattern in teaching. The young boys, at the age of five to ten were taught characters like Prahlada, Lohita, Kusa, Lava and Dharmangada. The boys in their teens were taught the characters like maids, heralds and ministers. After this training, such of the youth who could understand the intricacies of dancing and perform well were trained in main roles such as heroine, heroes and anti-heroes. Thus, the skill in performance was the criteria for learning of main characters. However, there were instances where a specific performer was advised and guided to learn certain characters, based on the suitability of physical characters. One such example was that Vedantam Satyanarayana Sarma was trained in female roles by Chinta Krishna Murthy, based on the physical appearance and characteristics.

²²⁵ Vedantam Parvateesam, *Kuchipudi Melakartalu*, TTD, 1990, pp. 3.

²²⁶ Anuradha, Jonnalagadda. "Traditions and Innovations in Kuchipudi Dance". PhD thesis submitted to the University of Hyderabad, 1990, p. 86.

For the performance of Kuchipudi Yakshagana, the artistes had to possess certain physical characteristics. For *Nayaka* (hero) and *Prati Nayaka* (anti-hero), tall and handsome people with masculine features and the ability in performance of *Satwikabhinaya* were selected. People with short stature were selected for the other roles such as ministers, heralds, maids and servants. There were special requirements for the characterization of the *Nayika*. A person with a charming face and feminine looks was selected for the feminine roles. People with good voice and knowledge in music were selected as co-singers. To portray characters of masculine importance, the artiste had to appear bold and chivalrous.

The character movements were designed, taking into account the specific characteristics. The movements are more rounded and the tempo has to be relatively fast, and the effect, quick and mercurial. The feminine characters always used gentle, lovely, graceful and soft movements. In the earlier days, the performances were not rigidly structured. The artistes used to perform in different ways of the same word, line or *pallavi* to show his mastery on the dance and music. The scope for performance in a non-structured entity can be seen from the notes for action for one *Padam* provided by Vedantam Lakshmi Narayana Sastry and referred to by Chinta Ramanadham, as given in the Appendix - A. For the various dance movements, the artistes made a judicious use of various practices like eye movements, hand gestures, *Palugudu Varusalu*, and *Muktayi*. The component of *Aharya* had to be taken into account while designing the character movements.

Angikabhinaya has to be different for various characters. Some examples are given below:

Angikabhinaya of a king: Normally, for the demon kings of Kuchipudi Yakshaganas, the *Pravesa Daruvu* starts in *Misra Chapu* (*Nindu koluvaivunnade nikila kirthi gannade Donditaripu daityude danavendrudu*) and the tempo is raised and lowered and it ends with the *Chaturasra Gati*. The character of the king takes a round over the stage and ascends the throne which is in the centre of the stage. (*Kanakakasipudanu danujendrudu ghantatoda tanadu sabhaku vacchenu*). The king makes eye movements – to show his royalty. He then performs a few appropriate hand movements and slowly gets up from the throne and performs *Palugudu Varusalu*. The artistes perform all the traditional movements by turning towards three sides of the stage to give maximum visibility to the audience. The songs and dialogues may not be

audible to the spectators sitting in the last rows. However, these were well conveyed by the appropriate hand movements. After several repeats of the *Pallavi* the artiste performs *Muktayi* (*Ditta Tadiginatom*). This involves three small up and down movements of the body and taking four steps and then taking three steps backwards to the accompaniment of *Tajam Tajam Ta*. This is a typical Yakshagana *Muktayi*, a routine that serves as a co-ordination between the performer and the Sutraadhara. Performance of this *Muktayi* indicates that the *Pallavi* is completed and that the next *Anupallavi* or *Charanam* will commence.

Anupallavi *Dinakarasata koti deepi veligedu*
Manula makutamunu tanudariyinchuka

After a few repeats of *Anupallavi*, the artiste rounds twice on either sides of the stage, while twirling his sword. At this point of time, the accompanying song is sung at double the normal tempo, which is called *Mitram*. This steps end as he takes a half sit position exhibiting his sword with great valour. After the completion of the *Mitram*, the song is maintained at a normal tempo. The performer enacts several foot movements as per the recital by the Sutradhara, as under:

Ta Kitataka Ta Kitatata Tai - one beat + four *Tititais*

Kitataka Ta Tatadinda Ta - *Tititai* + beat + side jump – 3

Tatadinda Ta Tatadinda Tai - beat + side jump

These movements are performed and finished with *Venakanatu* and *Pakkanatu*, along with change in sequence of the beat. The same procedure of *Mitram* and other steps are maintained for the last two lines of every stanza. After all the stanzas are completed, the first line of *Anupallavi* is sung as *Saaki*. Here, the artiste encircles the stage with *Chavakam* and performs the entire above-mentioned procedure without *Mitram* and completes the enactment with *Pallavi*.

It can be observed that the *Pravesa Daruvus* of demon kings of Kuchipudi Yakshagana are performed in the same style.

One distinguishing feature of using of hand gestures in Yakshaganas is that these are used to give a general indication of the word, term or sentence and no detailed word-to-word action is

shown. The meaning of the word has to be conveyed with the usage of hand gestures. Instead of hand gestures for every word, the thematic movement and the mannerism of the character are used. For example, for the words *Kanaka kasipudanu danujendrudu*, to show the wealth and position of the king, the artiste does not show any typical hand gestures which denote the exact meaning. However, he maintains *Pataka Hasta* to portray his personality or ferocity. In Kuchipudi Yakshaganas, *Asamyuta hastas* (single hand gestures) are used more than *Samyuta hastas* (double hand gestures). The reason could be that the make-up (*Aharya*) involved holding of a weapon or other symbol of character and it was not possible to display *Samyutha hastas*. *Nritta hastas* are generally not used in Kuchipudi Yakshaganas.

The *Pravesa Daruvu* of the *Nayika* (heroine) follows the same pattern of eye movements, *Palugudu Varusa*, *Anupallavi*, etc. There is no *Saaki* at the end. The *Panchahamara Vrittam* of *Usha Parinayam*, '*Anangudun ghanambatanchu*' continues to be the best attraction among the Kuchipudi Yakshaganas. As the *Virahavasta* (pangs of separation) of the *Nayika* reaches its peak, both *Angika* and *Satwikabhinayas* are efficiently enacted. Themes such as unleashing of *Panchabanas* (arrows) of Manmadha with his sugarcane bow, their target areas, reactions, *Palugudu Varusas* and *Mandekoppu* for raising the tempo are performed skillfully. Earlier, female characters were performed by men, and feelings, emotions and gentle soothing expressions would have appeared a bit rough, in spite of the skillful performance of the artistes.

Angikabhinaya of social characters such as snake charmers and washer men appear in folk style with *Tamtatadinda*, *Kuppilu* and joyful leaps.

Vachikabhinaya

One of the best attractions of Kuchipudi Yakshaganas was the *Vachikabhinaya*. The artistes used to sing songs, render poems and deliver dialogues while performing. Even a five year old boy had to render the voice for himself. The artistes who performed female roles had to modulate their voice to sound gentle and feminine. The artistes were trained in such a way that they could render their voices without physical strain. Their recital of dialogues accurately would match their *Satwikabhinaya* (display of emotions, moods, etc) and contribute to the success of the performance and attainment of *rasa*. Some of the examples are as follows:

Characters like Satya Bhama, Usha, Sasirekha and Mohini predominantly performed with *Sringara rasa*. Dialogue of Usha in *Usha Parinayam*, '*Sakhi kandarpuni dandalaku*

*chindarapadi madi taminondadayene ee dimmaramu terutaku okinta puvanamuna vihariddamatare kantalara*²²⁷ reflects the state of *Vipralamba Sringara* in her.

Humour was injected by rendering dialogues as per the script and also spontaneously. Sometimes, the artistes would render off-script humour with such dialogues normally in use in the domestic arena, such as addressing brothers-in-law and a few more familiar witty characters of day to day life.²²⁸ However, it has to be mentioned here that dialogues and sense of humor reflect the prevailing social life, since Kuchipudi Yakshaganas are closely connected to the social life. A comparative study of humour in the earlier writings of Kuchipudi Bhagavatas such as Kalapas with those adopted in twentieth century such as Yakshaganas shows that in the early writings humor is subtle, suggestive and contains certain scholastic ability, whereas in Yakshaganas humor is more obvious, boisterous and meant for the common folks.

The following dialogue from *Prahlada Natakam* is a classical example of the actor having to show two kinds of emotions in quick succession. The dialogue reads: “*Devi! na sodarudaina Hiranyakshuni dongavale sukarakaramu dalchi vadhinchina aa Sudarshanayudhuni kori bhajimpavaladantinikani nakumatramu putravatsalyamu leda, Devi?*”²²⁹ The actor has to render the dialogue with fury and cruelty, when he says ‘*Na sodarudaina.....bhajimpavaladantinikani*’ and render the dialogue with compassion for the rest of the portion of this dialogue ‘*nakumatramu putravatsalyamu leda, Devi?*’ This is possible by vigorous training in modulation and pitch of voice and dialogue delivery. The demon king has to show cruelty and fury, while condemning his son’s devotion for Lord Vishnu, but immediately has to reflect and display passion and compassion, while displaying his affection for his son. Anger has to be shown in the voice of Hiranyakasyapa, when he renders the dialogue, “*Ee sabha stambambuna na Sudarshanayudhudu kanbadaka yundeneni ninnu ne samantulu dushta swabhavundavani nindimpa nesadinchi yasana ghatambagu na ghada ghatambuna ne sirambu sahasra sakalambulagunatlu gotteda chupumura dimbaka*”.²³⁰ Here, Hiranyakasyapa threatens

²²⁷ Chidambari Kavi, Duggaraju. *Anirudhha Natakam*. Westward and Company, Chennapuri, 1939, p. 17.

²²⁸ Interaction with PVG Krishna Sarma, a renowned Kuchipudi guru by Pasumarthy Udaya Bhaskar (son of Pasumarthy Krishna Murthy) and Bhagavatula Lakshmi Narasimham at Hyderabad on 14 Jan 2006.

²²⁹ Prahlada Vijayam Performance text of Vedantam Rattaiah Sarma.

²³⁰ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 123.

and challenges Prahlada to show him Hari in the pillar. The intensity of this dialogue gives the much needed impetus to the climax of this performance.

There is also the need to reflect ferocity and valour. In *Usha Parinayam*, Banasura valiantly challenges Lord Siva to fight with him by saying: '*Ennado bakka chikkina rakkasula talapaduta kadu dhairyamunna nato yuddhamu cheyumu*'. Some dialogues need to reflect horror. An example of this is the line, '*Oyakka Chitrarekha! Sukumaravantulaina rajula patamulu choopamantini gani pamulanu choopamantina naku chala bhayamuga nunnadamma*'. On seen the picture of Vasuki, a huge serpent, Usha is horrified and expresses her horror, while rendering this dialogue.

The following dialogue of Gatothgacha in *Sasirekha Parinayam* should reflect havoc: '*Ayyayyo, na vennuboye na talaboye babo na yuramu pagile babo na padamulaku pamulu pattukoni viduvavaye ayyayyo na siramu pagile babo nannu mandrgabbalu gutte*'.²³¹ The dialogue is uttered by the Kauravas who run off due to the havoc caused by Gatothgacha during the 'marriage' of Sasirekha and Lakshmana Kumara.

Another emotion to be reflected in a dialogue is awe. The dialogue of Hiranyakasyapa in *Prahlada Natakam*, '*Bapure Prahlada ne pati balura nenendu gana*'²³² should reflect awe. Hiranyakasyapa, is overawed at the sight of his enemy Lord Sri Hari appearing in Narasimhavatara and utters these words in praise of Prahlada for bringing his enemy in front of him.

Some dialogues have to be rendered to reflect peace and tranquility. One example is: '*Jalamula yandunu, stalamula yandunu, sthavara jangamadulayandunu, lopalanu, velupalanu, samasta chetanachetanamulandunu, hari paripoornudai yundunani vedavedangamulu telupuchunda nirmala hrudayundavai joochina melagu, tamasa hrudayundavai joochina badalu kalgu, atlagutam jesi meludalachi harini kanugonumu danuja kuladhyaksha*'²³³ This is a dialogue rendered by Prahlada displaying a state of peace and tranquility. Prahlada feels gratified with the presence of Sri Hari in each and every form of universe and utters these words to reflect the omnipresence of god.

²³¹ Choudary, Vallabhaneni. *Sasirekha Parinayam*. Published by Thummala Choudary, Third edition, 1956, p. 62.

²³² Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 129.

²³³ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 122.

The dialogues have to be rendered with a lot of variations in modulation and pitch. The students get trained in dialogue delivery by practice. They learn the dialogue delivery methods by observing their gurus and seniors. Subsequently, during the performance, the artistes achieve proficiency in dialogue delivery, which becomes one of the major attractions for the crowds.

Aharyabhinayam

Aharya is one of the major elements of any performance. Each performance requires suitable costumes. If the costumes are wrongly used or overused, the show is bound to fail. Each Indian classical dance has its own style. Each style can be characterised by a typical costume. Now-a-days, many Kuchipudi artistes have adopted modern costumes. However, Kuchipudi Bhagavatas used to follow unique costumes which motivated the contemporary dramas as well.²³⁴ When it comes to the issue of *Aharya*, Kuchipudi *Ganiyam* and *Saranjamu* are notable.²³⁵



Figure 3.5 costumes, Masks and Ornaments

Description of Aharya in Pravesa Daruvu: In any Kuchipudi Yakshagana, the *Pravesa Daruvu* describes the costume and ornaments of that character. In the same way, the artistes design the costumes of the characters accordingly. The costumes and ornaments of some of the characters are described in the succeeding paragraphs.

²³⁴ Rajyalakshmi Seth. "Aharyam in Kuchipudi", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1999, p. 55.

²³⁵ Jogarao, S.V. "Yakshagana", (Tel), *Natyakala*, APSNA, 1977, June, p. 8.

Aharya of the Dwarapalaka

Cherika pathani paga jutti migula

Merayu jaltaru niluvutangeelanu dodagi

Minukupattu bhesu jari rumalu cheta gadiyabatti

Korameesamulu palumaru diddi kasa bigiya jutti²³⁶

The *Pravesa Daruvu* of the Dwarapalaka (herald) continues in the same way. It describes that the herald wears ornaments in his neck, a *talapaga* (turban) on his head, bright *angarakha*, a saffron *dhoti*, and thick mustaches with a staff in his hands.

Aharya of the Demon King

Dinakara sata kotideepti veligedu

Manula makutamunu tanudariyinchuka

Punnama chanduru kannu minnayagu

Karnakundalambulu ghatiyinchi

Yunnatamagu bahupurulu bhujamuna

Chennuga namarchi

Sannaganu kasturi sarikanu

Tinnani mukhamuna tirchi sindhurapu

Vanne bottu pettinanta sabhikulu

Vahavvare sebbhasani pogadaga²³⁷

The demon kings in Kuchipudi Yakshaganas appear with crowns embedded with precious stones, bright ear rings, *bhujakeertulu*, etc. They apply *sindhuram* on their forehead. Characters, such as Hiranyakasyapa, Bhanasura, and Dhuryodhana, appear in the same *Aharya*. However, the character of Bhanasura is distinguished by wooden arms, to portray thousand arms.

Aharya of the Nayika (Heroine)

²³⁶ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 5.

²³⁷ Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, p. 6.

The *Aharya* of *Nayika* characters used to be well designed with several ornaments and costumes.

Pravesa Daruvu of Subhadra:

Inti vedale sabhaku indra sununi

Kurulu nunnaga duvvi koppugabetti

Virasaramula jutti siramuna ragidi chevula bavuleelidi

Karakankanamulu merayaga taraharamulu

*Yuramunanduna merayaga*²³⁸

Usually, the hair decoration of Kuchipudi *Nayikas* is a braid (*Jada*) with *Kuppulu*. It differs slightly according to the age of the *Nayika*. Young characters usually are shown with braid and the elderly characters, coiffure (knotted hair). The *Daruvu* given above describes the *Aharya* of Subhadra that she wears a knot with *ragidi* and floral decoration, ear lets and chains, bracelets, waist belt, etc. All these ornaments help to make the character beautiful.

In the two Kalapas, *Bhama* and *Golla Kalapam* there is no description of *Aharya* in the *Pravesa Daruvu* of the heroine. However, there are two references to *Aharya* in *Bhama Kalapam*. The first one is *Veni Vrittantam* and the second is *Sommula Pattu*. Siddhendra Yogi composed a separate segment of *Veni Vrittantam*, which was separately performed for a full night in Kuchipudi Bhagavatas to describe Satya Bhama's braid.²³⁹ The *jada* of Satya Bhama is a virtual representation of the universe. It consists of twenty seven pieces resembling the twenty seven stars; four pieces on the head, representing the *Vedas*, the Sun and the Moon ornaments and at the end of this *jada*, there are three balls (*Kuppulu*) representing the *Tribhuvanas*. Each of the three balls is tied with three smaller balls (*Pilla Kuppulu*). These nine balls represent the

²³⁸ Choudary, Vallabhaneni. *Sasirekha Parinayam*. Published by Thummala Choudary, Third edition, 1956, p. 5.

²³⁹ For more details please see Kapaleswara Rao, Chaganti. "Jadabharatam", *Kuchipudi Mahotsav Souvenir*, edited by Subhadra Murthy, K. Bombay, 1993, pp. 102 – 104.

Navagrahas.²⁴⁰ There is a small parrot on the top of the ornament, representing *Jeeva*. There is a serpent head as ornament at the neck portion of this *Jada* to represent knowledge.²⁴¹



Figure 3.6 Jada of Satya Bhama made of metal

Sommula Pattu is another segment of Bhama Kalapam, in which Satya Bhama describes her jewellery for seven days (*Eduvarala Nagalu*), their colour, representing the deities and embedded gems, etc., to Madhavi.

Jewellery for Sunday (Adivarapu Sommu):

Erupagu vunni dustulu

Ra rammani piluva padmaragapu nagalan

Korinavanniyu niccheda

Maramulu seyakupudu madhavu temma

Mariyada kadani madhavu nanuma

Arkuni kurimi adivarapu sommu

Aranammu liccheda alavani konidemma

²⁴⁰ Kanakalingeswara Rao, Banda. "The Dance Tradition in Andhra", *Kuchipudi Mahotsav*, edited by Subba Rao, N.V. and Sivarama Prasad, M. Andhra Association, Calcutta, 1986, p. 42.

²⁴¹ Lakshmi Narasimham, Bhagavatula. "Kuchipudi Kalapamulu-Satya Bhama jada", *Rachana*, monthly magazine, June, 2005, p. 20.

The Sunday ornaments were red in colour made of *Padmaragam* and the Sun is the *Adhidevata* (presiding deity).

After refusing to take the jewellery (*Eduvarala Sommulu*) of Satya Bhama as a reward for intervening to bring Sri Krishna, Madhavi asks for nose ring because this is the most important ornament for a married woman.²⁴² In Satya Bhamas's words, a woman without nose ring is like a house without lady, a king without armed forces, a seer without divinity, a minister without people's acceptance, youth without romance, and prayer without peace. These descriptions show that Kuchipudi Bhagavatas give much importance to Satya Bhama's *Aharyam*.

Aharya of the Gods: The body of Lord Krishna is painted in blue colour. He has sometimes two extra arms, made of wood placed at the back, making it appear to be four arms with conch and *Sudharshana chakra*, mace and lotus in the hands. Krishna wears a crown, necklace, and yellow robes. Lord Siva is clad in a loin cloth of tiger's skin, wears *rudraksha* beads, an artificial *jata*, matted locks, and is fixed with a disc of a crescent moon. An artificial serpent, made up of cloth is placed around his neck. *Vibhuti*- ash marks are applied on his forehead. A *Trisula* (trident) is held in his hand. Yamadharmaraja appears with a black face, thick mustaches, ash marks on his forehead, crown and mace in one hand and *Yamapasam* in the other. This is a terrifying figure that resembles the inevitable inauspiciousness.

Sutradhara's Aharayam: Even though the Sutradhara plays a pivotal role, his *Aharya* is simple. He wears a saffron *dhotti* and has ash marks on his forehead, chest and arms. He holds *Kutilika*, a curved staff in his hand; he wears *rudraksha malas* on the neck and shawl around the upper part of the body. He carries a pair of *talam chippalu* (cymbals) in his hands.

Social Characters: Such characters in Kuchipudi Yakshaganas need a special mention, since they represent the identical characters of the society. For example, the snake charmer character in *Prahlada Natakam* comes with a red colour lower cloth (*langoti*) and turban, snake horns and basket in his hands. He wears chains with coloured beads. Chinta Adinarayana used to come on to the stage as Kalakamsa in the same way as the *Pandas* of *Kaasi* in *Harischandra Natakam*.²⁴³

²⁴² Kesava Prasad, Pasumarthy. "Mutyalu Mukkera", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, pp. 167,168.

²⁴³ Lakshmi Narasimham, Bhagavatula. "Kuchipudi Natyakala Reetulu", Special Edition for Kuchipudi Natyotsav, Potti Sriramulu Telugu University, Hyderabad, p. 42.

Ornaments for male and female characters: Thirty two kinds of ornaments are used in Kuchipudi Yakshagana for female characters and ten types, for the male characters. Piercing of ear lobes and nose (*Karnaveda*) would be done for boys during *aksharabhayasa* (the ceremony of teaching for the first time) to facilitate wearing of ear and nose ornaments.²⁴⁴

Ornaments for female characters: These include: *Pedda Jada*, *Chinna Jada*, *Sikha*, *Ragirekulu*, *Mogali Rekulu*, *Ragidi*, *Chadravanka*, *Kammalu*, *Jukalu*, *Tayettulu*, *Cherulu*, *Ketaki*, *Turayi*, *Papidi Pinjalu*, *Kadiyam*, *Danda Kadiyam*, *Pochilu*, *Patteda*, *Bajubandhi*, *Addabasa*, *Billala Molatadu*, *Kattadapu bulaki*, *Mukkeru*, *Vaddanamu*, *Jadakuppelu* and *Jada billalu* (in star shape).

Ornaments for male characters: These include: *Kiretamu*, *Bhujakeertulu*, *Karapatramulu*, *Gandaberundamu*, *Rudrakshamala*, *Haramu*, *Vaddanamu*, *Molatadu*, *Karna Kundalalu*, *Kankanalu* and Chain with golden (Wooden) beads.



Figure 3.7 Jada made of light wood



Figure 3.8 Chain made of light wood

²⁴⁴ Kanakalingeswara Rao, Banda. "Kuchipudi Nrityam – Natakam", (Tel), *Natyakala*, APSNA, 1964, Apr-May, p. 99.



Figure 3.9 Crowns and Ornaments



Figure 3.10 Ornaments

Weapons and hand ornaments (*Hasta bhushanas*): There are several characters in Kuchipudi Yakshagana who are associated with, or recognized by, typical ornaments of the hand, specific weapons or instruments. The details are furnished in the Table below.

Table 4: Characters and Weapons / Instruments

Characters	Weapons
Demon Kings	Sword, Mace
Vishnu	Conch, Sudharshana Chakra
Rama	Bow, Arrows
Siva	Trishulam
Sri Krishana	Flute
Narada	Veena and Chirutalu

Masks: In Kuchipudi Yakshagana performances, there are characters which cannot be projected with mere make-up or ornaments and they need to wear appropriate face mask to convey the identity of the character. These are also known as *prati mukhamu*, or *prati seershamu*. The characters of Brahma, Narsimha, Vinayaka and Ravana etc., fall in this category. These characters need to wear specific face masks to make the identity of the character obvious and also for dramatic effect.



Figure 3.11 Mask of Narasimha Swami



Figure 3.12 Mask of Narasimha Swami

The Kuchipudi Bhagavatas had the practice of preparing the ornaments themselves, or got these specifically prepared. These ornaments were made of light weight wood such as *Jeelugu*, *Bendu*, *Badida* and *Punugu*. Since the Kuchipudi Bhagavatas used to travel from one place to another for their performances, they obviously could not carry valuable ornaments. So, they would prepare ornaments made of wood.

Method of preparation of ornaments:

Light wood material would be cut into requisite sizes and shapes. Small holes would be drilled in the wood to fill with shining colour papers. The papers would be covered with mirrors and fixed with tamarind pulp. The entire pendent would be wrapped with gold paper and the paper scratched to uncover the mirror. Thus, the entire ornament is seen as gold embedded with colourful gems in the bright light.²⁴⁵ Even the sword and mace would be made of wood. Paper pulp is used in the preparation of masks.

²⁴⁵ Nagalakshmi, Vedantam. "Bharatuni Natyame Kuchipudi Natyam", (Tel), *Natyakala*, APSNA, 1975, Nov, p. 66.



Figure 3.13 Mahamkali Satyanarayana with the Aharya made of wood

Mahamkali Satyanarayana advocated that the upcoming artistes should use traditional ornaments for the sake of cultural preservation.²⁴⁶ It adds to the grace and grandeur of the artiste. Mahamkali Sri Ramulu, the son of Mahamkali Satyanarayana, used the ornaments of his father, since these represented the hardships faced by his of his predecessors. Great artistes such as Vempati Subba Rao, Hari Punnaiah, Mahamkali Satyanarayana, Pasumarthy Viswanadham, Pasumarthy Rattaiah, Vedantam Rattaiah, Chinta Venkateswara Sarma, Pasumarthy Adinarayana, Mahamkali Subba Rao, Bhagavatula Anantaiah, and Vedantam Prahlada Sarma were well known for their skillful preparation of ornaments.



Figure 3.14 Ornaments for the shoulders



Figure 3.15 Crown

²⁴⁶ Lakshmi Narasimham, Bhagavatula. "Kuchipudi Natyakala Reetulu", Special Edition for Kuchipudi Natyotsav, Potti Sriramulu Telugu University, Hyderabad, p. 42.

Make Up: Artistes of Kuchipudi used to do the make-up themselves. There were no separate make up men. Mostly, they relied upon house hold items for their makeup. They used extract face powder from *Manisila* and *Ardalam* to apply as foundation. They beautified their eyes and eye brows with *kajol* made from soot of castor oil lamp. They decorate the beards and mustaches also with this *kajal*. They would apply *sindhuram* as *tilakam* and also use *safed* powder in their make-up. In the earlier times, they used black cloth in their hair decoration and, later, they started using wigs.



Figure 3.16 Make up process

Costumes: Most female characters of Kuchipudi to wear a *Mukmal* blouse with double border seven yards silk *sari*. They tie the first end as the *Kasi Gochi* and the other as the *kongu*. This enables the artiste to dance freely. Servants and maids wear silk *Pavada* and half *sari*. King characters prefer dark colours. They wear *chemki* (glittering) coat, *Angarakha*, *Uttariyam* and *dhoti*. Ministers, heralds and other characters used to wear *Angarakha* and *dhoti*, along with turban. The details of makeup, costumes, ornaments and weapons of the all the Kuchipudi Yakshagana characters are appended as Appendix - B to this work.

Satwikabhinaya

Satwikabhinaya is the action that shows feelings, emotions and moods and is enacted mainly through facial expressions, with the entire body supporting the expression.

It is necessary for the performer to understand the attributes, the characteristics, the feeling, the emotions and the mood, etc., of the character that he or she is playing and project all these in the performance for perfection and attainment of *rasa siddhi*. In this regard, *Satwikabhinaya* is aided by *Stayi*, *Sanchari* and *Satwika bhavas*. Performers of main characters of Kuchipudi Yakshaganas excelled in *Satwikabhinaya* by proper learning from the gurus, constant practice and improvisation in each performance. Some of them used to establish their own styles and variations.

Kuchipudi Kalapas have only one or two *rasas*. On the other hand, Kuchipudi Yakshaganas contain more *rasas* and have scope for excelling in *Satwikabhinaya*. There were versatile artistes who excelled in performance of *Satwikabhinaya* and to take the performance to new heights of *rasa siddhi*. One example of several *rasas* in one play can be found in *Prahlada Natakam*. It can be observed that, in *Prahlada Natakam*, the fulfillment of the *navarasas* (nine *rasas*) is achieved. *Prahlada Natakam* can be assessed as the flow of *Veera* (valour) is the *Angi rasa* (main *rasa*) and *Hasya* (humour) is the *Anga rasa* (the next *rasa*). In this, the feel of romance is missing. However, there is a surfeit of humour that was played by Chandamarka, snake-charmer and Sutradhara, etc. Leelavathi has to portray *Karuna Rasa* (compassion). Lord Narasimha Swami has to project *Roudra* (fury). The character of Hiranyakasyapa depicts *Veera Rasa* (valour). Prahlada has to project *Santa Rasa* (peace and tranquility), despite the atrocities on him by his father, the king. Thus, it can be stated that the Kuchipudi *Prahlada Yakshagana* is a classic, with the various characters, that have to bring out the particular *rasa* out of the *navarasas*.

The character of Hiranyakasyapa in *Prahlada Natakam* holds scope for excellence in *Satwikabhinaya*. Through the lines, ‘*Nannugana nadu chinnaayya nedu muddu palukulu veenula vinduga vinipimpumoyi*’, Hiranyakasyapa has to express feelings of love and affection towards his son. Subsequently, he has to change his emotion and mood when he finds that his son is not listening to him. Thereafter, he tries to entice the boy with natural love and affection of a parent. But he has to show a state of shock when the boy recites the *Narayana Mantra*. The next moment, he has to push the boy in anguish as it is a sacrilege for the demons. While delivering the line, ‘*Tanaku nadheenamainegadu dhanava rajya pathambu icchagaikondur*’, he has to be worried about the boy for not accepting the kingdom. Through the line, ‘*Edurubaluka tagunatra*

indarilo na toduta,' he has to show resentment that the boy is hurting his ego by his act of defiance in front of the court. By uttering the words, '*Maanumu hari bhajana neevu*,' he warns the boy to stop the worship of Hari. He also imposes all severe punishments on the boy to make him forget Sri Hari's name. By saying, '*Evadura hari yanuvadevadura*,' he is questioning and challenging the existence of the Lord. Through the lines, '*Kudadani vedukunna gudagudaladedavu*,' he has to show anger and frustration. Finally, when Lord Sri Hari appears, in the form of *Narasimhavatara*, he has to show awe and also valour by fighting ferociously. Thus, the Kuchipudi Bhagavatas excel in *Satwikabhinaya* while scripts of this nature are being enacted.

As Stanislavsky opined, "a co-artiste should not be static, when the other is performing".²⁴⁷ This can be seen very much in Kuchipudi performance. For example, in *Usha Parinayam*, Chitra Rekha feels for the fainted Usha and, in *Bhama Kalapam*, Madhavi feels for Satya Bhama. This kind of involvement of the co-actors, even though there is very little scope for them to respond, is vividly seen in the Kuchipudi performances.

Kuchipudi Yakshagana performances were popular among the common people since the histrionics (*Chaturvidabhinayas*) was very efficiently blended in these performances. The four aspects of *abhinayas* are found in ample measure in Kuchipudi style. *Angika* and *Aharya* are given due importance. The use of *Vachikabhinaya* is a special feature of the Kuchipudi style. Kuchipudi Bhagavatas excelled in *Satwikabhinaya*. Excellence of Kuchipudi Bhagavatas in *Chaturvidabhinayas* used to result in *rasa siddhi* in performances and popularity of the art among both the common masses and the elite.

3.8 Presentation of Kuchipudi Yakshaganas

The presentation of Kuchipudi Yakshaganas involved many traditional practices and customary preparation. The entire process was aimed at satisfy the audience by the blending of the *Chaturvidabhinayas*.

Kuchipudi Bhagavatas used to arrange the requirements of the performance by themselves. They would prepare even their own make-up and costumes. In Kuchipudi

²⁴⁷ Ramachandra Kasyapa, "Abhinayam Stanislavsky Drukpadham", *Natyakala*, 1958, Sep, pp.7-10.

Yakshaganas, the artistes used to perform the same role throughout the season and sometimes even in their life time. However, all the performers were well versed with the text, structure and performance including *Chaturvidabhinayas* of all the Kuchipudi Yakshaganas. In the absence of a performer due to any contingency, any other performer could easily play his part.



Figure 3.17 Characters of Usha Parinayam

Kuchipudi Yakshaganas were performed in the temple festivals, like *Brahmotsavas*, *Vasantotsavas* and in fairs. Their performance was continuous for three or four nights, and programmes would be arranged in the adjacent villages as well. The tradition of Kuchipudi Yakshagana performance was considered to be auspicious. Therefore, there were instances of *Bramhotsavas* being postponed, if the temple organizers failed to get the dates of the artistes.²⁴⁸ In those days, the transport facilities were limited. Therefore, the artistes used to travel on foot, or by bullock carts. The entire troupe used to travel together along with their equipment. As they were Brahmins, the halting places would be the *Agraharas* (villages of Brahmins). If they were to halt elsewhere, they would prepare food on their own (*swayam pakam*).²⁴⁹ The artistes who performed the roles of Narasimha Swami or Rukmangada used to observe fasting on

²⁴⁸ Ramakotayya, Bhagavatula. "Chinta Krishnamurthy Jeevita Viseshalu", (Tel), *Natyakala*, APSNA, Nov, 1969, p. 49.

²⁴⁹ Interview with Bhagavatula Yagnyanarayana Sarma

the day of performance.²⁵⁰ After the traditional ablutions and *sandhya vandanam* and dinner, the artistes would start their make-up and stage arrangements.

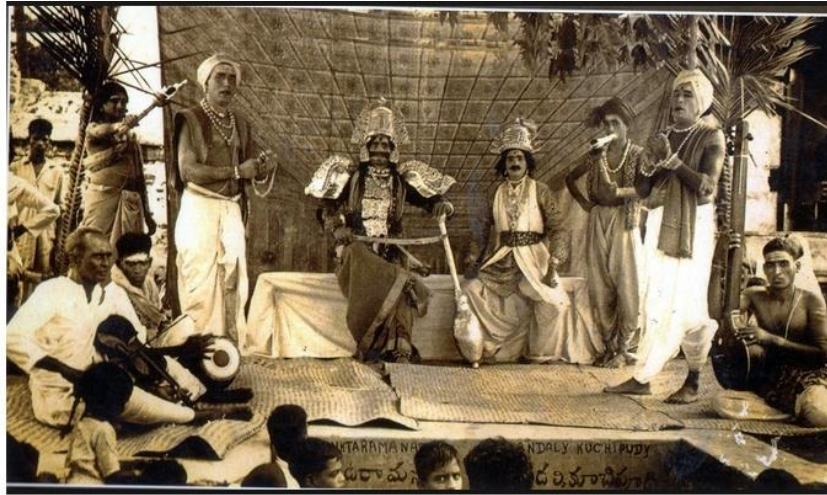


Figure 3.18 Yakshagana performance

The village junctions served as the place of performance. As it was the centre of the village activities, Kuchipudi Yakshagana was also staged in junctions. Since these were performed in the streets, Kuchipudi Yakshagana was also referred to as *Veedhi Natakams* or *Veedhi Bhagavatams*.²⁵¹ The stage was created out of clay heap, or by arranging benches. The stage was covered with thatched roofs or palm leaves, supported by four pillars at the four corners. At the back, a long blanket was held by men from the washermen community, as a back drop curtain.²⁵² In those days, lighted torches, held by *Sunkaries*, were used.²⁵³ *Guggilam* (a powder of incense) would be applied on the torches for more flashes to illuminate the expression of the characters. Subsequently, lanterns and petro- max lights served as the stage lights.²⁵⁴

²⁵⁰ Ramanadham, Chinta. *Kuchipudi Natya Visistatha*. Nagarjuna Enterprisers, Vijayawada, 1994, p. 108.

²⁵¹ Radhakrishna Murthy, Mikkilineni. *Teluguvari Janapada Kalarupalu*. Telugu University, 1992, p. 182.

²⁵² Interview with Vedantam Satynarayana Sarma.

²⁵³ Nagalakshmi, Vedantam. "Bharatuni Natyame Kuchipudi Natyam", (Tel), *Natyakala*, APSNA, Nov, 1975, p. 65.

²⁵⁴ Radhakrishna Murthy, Mikkilineni. *Teluguvari Janapada Kalarupalu*. Telugu University, 1992, p. 182.

The use of stage and stage decoration were very common in the Kuchipudi Yakshagana performances. An ornament box would be used as the throne of king, bed or any sitting material. The box would be covered with a cloth. In *Prahlada Natakam*, the pillar is made with cloth and erected among the crowds. When the king hits the pillar with his mace, Narasimha Swami would appear from the pillar. The character of Narasimha Swami would be clutched with ropes. In *Rama Natakam*, the scene of river crossing is depicted by an artificial boat with a bamboo arrangement covered with a white cloth in which Sita and Lakshmana stand as if they were sailing. In *Dadinamma Kalapam*, the performance extensively goes with artiste in a semi-sleeping posture with a wooden arrangement. It was exciting artistic excellence and exhibition of stamina and control. In this way, the Kuchipudi Yakshagana artistes made sensible innovative use of the stage, with commonly used things.

Those were the days when there was hardly any technological development. Thus, all the stage requirements were managed by artistes themselves, with resources available locally. They had torches (with castor oil burning on a heap of cloth attached to a staff) for lights and they did not have an audio system, or mikes. Therefore, the performers had to sing and render the dialogue in a loud voice, audible even to those sitting in the last rows. The Sutradhara used to help them in repetitions. People from adjacent villages also used to be among the spectators. Thus, the artistes happened to adjust the pitch and volume of their voice to ensure clarity and audibility. The performance would usually start by ten o'clock in the night or even a little late, since the sponsors were village headmen and the show could commence only after arrival of important members of the village. Kuchipudi Yakshaganas were major sources of entertainment and all the sections of the society would gather, and the artistes had to take into account the tastes and attitudes of the common people. The Sutradhara would explain the jargons and Sanskritised versions in the native language, understandable to all the people. The Kuchipudi Yakshaganas had a standard and common pattern of commencement and structure.

Melavimpu: Kuchipudi Bhagavatas has a convention of elaborate ritualistic worship, called *Purvaranga vidhi*,²⁵⁵ which preceded the performance of a play. This is known as *Melavimpu*. The performance starts with *guru stuthi* and continues with Vedic hymn ‘*Om Sahanavavathu*’.

Naandi Prastavana

*Namostu sarva devebhyo dwijathibhya subham tadha
Jitam somena viragnyo sivam go brahmanayacha*²⁵⁶
Evamasthu

The sloka is rendered by the Sutradhara for seeking blessings of God to be bestowed on Brahmins, cattle, kings, audience, stage, people, sponsors and the actors and *Pariparshwakas* utter in the affirmative.



Figure 3.19 Ganapati prardhana



Figure 3.20 Performance of Purvarangam

Purvarangam: The stage is worshipped to free it from all hurdles and interference by evil elements. Holy water (*Punyahvachanam*) is sprinkled around the stage. The four corners and centre of the stage are decorated with rangolies (*muggu*). Vedantam Parvateesam created Kuchipudi *Pathaka* (symbolic flag), depicting Satya Bhamas’ *Jada* and staff of Sugarcane, which was displayed, instead of *Indradwajam*.²⁵⁷ Incense (*doopam*) would be offered. A bunch

²⁵⁵ *Purvaranga Vidhi* is performed before the actual commencement of the show. It was purely ritualistic in nature, until Banda Kanakalingeswara Rao, who worked hard for the spread of Kuchipudi during 1950’s and 60’s, convinced the gurus to bring out a proper *Purvarangam* which would help in creating a ritualistic atmosphere before the actual commencement of the performance. Vedantam Parvateesam was the first person to practice *Purvarangam*.

²⁵⁶ Bharata. *Natya Sastra: Bharatamuni Praneetam Natya Sastram*, translated by Sriramachandrudu, Pullala. Samantha Graphics, first edition, Hyderabad, 2014, pp. 189,190

²⁵⁷ Ramalinga Sasthry, Vedantam. “Nritya Vachaspathi Vedantam Parvateesam”, *Kuchipudi Vyasamanjari*, 2007, p. 134.

of one hundred and eight lights, and flowers would be offered to the *Ranga Adidevata*, the chief deity of the stage.

The Sutradhara prays to Lord Ganapathi to remove all hurdles. A dancer would wear the mask of Lord Ganesha and enter the stage behind the curtain held by two dancers. Then, the curtain would be removed. Lord Ganesha appears, dances to the song, '*Tandava nrityakari gajanana*,'²⁵⁸ in joy and blesses the artistes and the spectators. The Sutradhara and co-signers would offer prayers and seek blessings of Bala Tripura Sundari, the deity of Kuchipudi. The details of *Purvarangam* are given in Appendix - C.



Figure 3.21 Singing of Amba Paraku

With this, the *Melavimpu* concludes. The main performance starts with the *Adi Mangalam*, *Ardhachandrika*, explanation of the genealogy of the writer, title of the Yakshagana and name of the author.²⁵⁹ All this introductory part is performed in the form of song by the Sutradhara and his co-singers. The story begins with the entry of the Dwarapalaka. All the important characters of the Kuchipudi Yakshagana used to be brought from behind a curtain. This tradition continued for a long time.

Manodharmi: *Manodharmi* is the result of creative thinking on the part of the performers. It is at the discretion of the artiste. The entire performance depends on this. Usually, performances are staged with a structured script and restricted in time frame. However, Kuchipudi Yakshagana

²⁵⁸ It is adopted by Kuchipudi Bhagavatulu from the Marathi *Abhang*, written by Namdev.

²⁵⁹ Details of *Adi Mangalam*, *Ardhachandrika*, etc., are explained in the section pertaining to literature in this chapter.

performances were an exception. The artistes would perform their roles on the stage without a time frame. The duration of any portion of the performance was at the discretion of the performer depending upon the importance, stamina of the performer, the understanding of the character and the skill and knowledge in music and rhythm, etc. One good example of *Manodharmi* is given by Vedantam Satyanarayana Sarma pertaining to his performance as Usha. There is a scene in which Aniruddha asks Usha to tell him about herself, her kingdom, her name, father, dynasty and her husband. While Aniruddha keeps asking these questions, Usha keeps twisting the corner of her mantle. When Aniruddha asks about her husband, Usha suddenly throws the mantle on Aniruddha to convey that she is a maiden and she loves him. Then, Aniruddha exclaims, '*Javvani ninu gancha madi jallumaniye valaporvajala*'.²⁶⁰ This act of twisting the corner of mantle and subsequently throwing on Aniruddha is not in the script, but enacted by Vedantam Satyanarayana Sarma on his *Manodharmi*. As such, the other artistes also would perform their characters on the best improvisation and spontaneity.²⁶¹

Performance text: Notable variations could be found in the performance script of Kuchipudi Bhagavatas to that of original script of Yakshaganas. Kuchipudi Bhagavatas are sometimes would abridge or expanded, depending upon the time factor. When the script had to be abridged, some of the characters might be omitted. Performance of *Avantara Veshas* would be increased to expand the script. For example, *Prahlada Natakam* generally starts from the *Aksharabhyasam* scene of Prahlada, instead of Hiranyakasyapa's prayer for Brahma. If there was paucity of time, characters, such as Diti, Sukracharya, Brahma, Narada, Indra, Rishies and Dikpalakas could be omitted.²⁶² In the same way, the character of Ratnavalli, Usha's mother, would be omitted due to the time constrains, in *Usha Parinayam*.²⁶³ However, famous Kuchipudi dance items such as *Sabdas*, *Padas*, *Javalis*, *Astapadies*, *Tarangas* and *Keertanas* were incorporated into the performing script to make the performance more interesting. During the *Tarangas*, the dancer

²⁶⁰ Interview with Vedantam Satyanarayana Sarma.

²⁶¹ Bhagavatula Ramakotaiah explains the understanding of dance and spontaneity of Vedantam Raghavaiah, Ramakotaiah, Bhagavatula. "Bharatakala Prapoorna Vedantam Raghavaiah", (Tel), *Natyakala*, pp. 97-100. n.d.

²⁶² Parvateesam, Vedantam. *Prahlada Natakam*. Kuchipudi, 1981, pp. 8-47.

²⁶³ Anuradha, Jonnalagadda. "Traditions and Innovations in Kuchipudi Dance". PhD thesis submitted to the University of Hyderabad, 1990, pp. 117.

balances on the rim of a brass plate and executes complex *Talas*. Sometimes, he also places a pitcher full of water on his head, as he continues to dance. These *Tarangas* appear at different junctures in Yakshaganas as interludes and diversions. *Sabda-s* like *Salam jathi-s*, *Dasavatara* and *Manduka*, etc., are also performed to regale the audience. These were performed with the purpose of entertaining the spectators, even though these had no relevance to the context.

Lokadharmi and Natyadharmi: “In the presentation of a theme, there are two aspects – firstly, the presentation of the joys and sorrows of the world as close to reality as possible and secondly, the assumption of various roles on the stage by the actors which is more conventional than real. The first aspect is known as *Lokadharmi*, or proximity to the ways of the world, and the second one, as *Natyadharmi*, or theatrical presentation, depending entirely on *Abhinaya* or histrionic expression. *Dharmis* may also be interpreted as school of acting – *Lokadharmi*, or realistic school, and *Natyadharmi*, or conventional school”.²⁶⁴ In the words of Sanjukta Panigrahi, to describe a man’s behaviour: “one, *Lokadharmi*, stands for the behaviour of man in daily life; the other, *Natyadharmi*, for his behaviour in dance”.²⁶⁵ Eugenio Barba terms “all off stage behaviour as *Lokadharmi* and all stage activities, as *Natyadharmi*”.²⁶⁶ However, the *Natya Sastra* has clearly laid down that both the *dharmis* exist in *Natya*. “The mode of acting, even for *Lokadharmi*, cannot be realistic. It would use *Angika*, *Satwika* and *Aharyabhinayas*. *Lokadharmi* has a specific and limited use. However, no production can be exclusively *Lokadharmi* or *Natyadharmi*”.²⁶⁷

²⁶⁴ Dhanalakshmi, K. “The Proportion of Natyadharmi and Lokadharmi in Kuchipudi”, *Shanmukha* n.d.

²⁶⁵ Bharat Gupta, “Classifications on Lokadharmi and Natyadharmi”, *Sangeet Natak*, No. 95, Jan-Mar, 1990, p. 37.

²⁶⁶ Bharat Gupta, “Classifications on Lokadharmi and Natyadharmi”, *Sangeet Natak*, No. 95, Jan-Mar, 1990, p. 37.

²⁶⁷ Bharat Gupta, “Classifications on Lokadharmi and Natyadharmi”, *Sangeet Natak*, No. 95, Jan-Mar, 1990, p. 37.



Figure 3.22 A scene from Vipra Narayana

In Kuchipudi Yakshagana performances, both *Lokadharmi* and *Natyadharmi* were given equal importance. *Lokadharmi* is identified with social characters, and *Natyadharmi*, with epic characters. *Lokadharmi* can be observed in the performance of *Padas* and *Javalis*, whereas performance of *Tarangam*, *Astapadi*, and *Daruvu*, etc., involve *Natyadharmi*. For example, *Lokadharmi* was evidently performed in *Vipranarayana Yakshagana* in the ‘*Asrama*’ scene of planting small trees, gardening and flower decoration by the Devadevi. All the characteristic features of *Natyadharmi* were applied by the Kuchipudi Bhagavatas in their Yakshagana performances.

Summary

Kuchipudi Yakshaganas have excelled, due to specific structure and style like *Daruvu*, *Kandardham*, *Dwipada*, *Sandhivachanam* as part of meters; elaborate stage rituals and specific invocation for dance performance. Kuchipudi Bhagavatas performed Kalapas, along with intervening performances of sociological themes like *Dadinamma* and *Balinta Vesham*. Most of the themes that they performed for Yakshaganas were Bhagavata stories. Popular Yakshaganas performed by the Kuchipudi Bhagavatas were: *Prahlada Natakam*, *Usha Parinayam*, *Gaya Natakam*, *Rama Natakam*, *Mohini Rukmangada*, *Sasirekha Parinayam* and *Satya Harischandriyam*.

Kuchipudi Bhagavatas took the script of Yakshaganas written by other authors and adopted these for their performances. However, Kuchipudi Bhagavatars used to include

introduction (*Naandi Prasthavana*), *Pravesa Daruvu* (on the first entry of a character) *Samvada Daruvu* (background), etc., in their performances. Themes of Yakshaganas are from Hindu mythological or fictional, taking the characters of Hindu mythology. However, the characters are humanised, by the display of thinking, emotions and passions like human beings. But these traits are displayed as prevailing in society at the time of the writing these pieces of work.

Music and dance have been given equal importance in Kuchipudi Yakshaganas. Kuchipudi Bhagavata performers used to commence the performance, by rendering the prayer to Vighneswara in *Naata Raga* and the actual performance would begin with *Amba Sthuthi*. For the entry of demon king characters like Hiranyakasyapa, Bhanasura, Duryodhana, *Prathimadyama ragas*, like *Purvikalyani* and *Saveri*, are employed. Kuchipudi artistes frequently and extensively use the *Mohana Raga*. In Kuchipudi Yakshagana, there are resemblances in music and dance from one to another. However, Kuchipudi Bhagavatas have used *Aahiri Raga* in their own style.

Characters in Kuchipudi Yakshagana can be categorized as those from epics, traditional characters and social characters. Examples of these characters have been furnished in this Chapter. Kuchipudi Yakshaganas were performed at junctions in the villages and the performances were held for three, or even, four nights. These performances included *Pagati Veshalu* and *Avantara Veshalu*, but subsequently, these were omitted to get the status of classical dance for this art form. *Chaturvidabhinayas* had importance but, in Kuchipudi Yakshaganas, *Vachikabhinaya* and *Satwikabhinaya* had a major role. Training of the student was through the *Guru - Sishya Parampara* (teacher-disciple tradition), till this has been institutionalized by the establishment of academic institutions. Selection of characters, and their *Aharya*, *Angika* and *Vachikabhinayas*, have been as per the requirements of the character. Certain specific characters, such as Sutradhara, heroine and anti-hero had major roles. Certain stalwarts are famous for specific roles. Kuchipudi Yakshaganas followed both *Natyadharmi* and *Lokadharmi* and were master pieces of artistic excellence.

Chapter- IV

Structure of Nritya Rupakas

4.1 Introduction

This chapter brings out the structure and the key aspects involved in Kuchipudi Nritya Rupakas, particularly with regard to characteristics of Nritya Rupakas, theme, literature, music, characters, *Chaturvidabhinayas* and stage performance.

The first Nritya Rupaka entered the Kuchipudi repertoire in the second half of the twentieth century. The credit for innovation and improvement of Nritya Rupaka goes to Vempati Chinna Satyam. Since the genre was developed, choreographed and staged by Vempati China Satyam, a study of his dance dramas has been undertaken in this chapter.

4.2 Characteristics of Nritya Rupakas

The distinguishing features of these are as follows:

- The distinction of performance for the elite and common masses is reduced and an almost uniform style can be seen in these Nritya Rupakas.
- The stories generally followed the narrations of the epics, *Puranas*, etc., with reference to the plot. However, the Nritya Rupakas were mostly of mythological themes and one or two were, sociological. One notable Nritya Rupaka based on sociological theme, has been the one developed on the basis of Rabindranath Tagore's *Chandalika*.
- Scripts for Nritya Rupakas were got written exclusively for the performance. The Nritya Rupaka developed a distinct style and structure of their own.
- While the main features of Kuchipudi Yakshagana tradition were maintained, some of the main features had undergone changes, or even omission. The duration of performance was of three hours. Division of the performance into scenes has been introduced in the Nritya Rupakas.
- The Nritya Rupakas had a choreographer, who was not in some cases the performer on the stage.

- The entire performance goes mostly by the plan and structure fixed prior to the performance and rehearsal.

4.3 Themes

Nritya Rupakas choreographed by Vempati Chinna Satyam have been composed stories of Hindu mythology and epics. His regular compositions included Vaishnavait and Saivate themes. The selection of these themes has more scope for dance with multi faceted characters.

Table 5: Names and details of Nritya Rupakas

Sl No	Nritya Rupaka	Author	Main theme
1	Sri Krishna Parijatham (1959)	Bhujangaraya Sarma	It is the test of true devotion to Lord Krishna between his spouses, Rukmini and Satya Bhama. God is captive to those who have devotion.
2	Chandalika (1961)	Bhujangaraya Sarma	Sociological theme of untouchability.
3	Kshirasagara Madhanam (1962)	Devulapalli Krishna Sastry, Balanthrapu Rajanikantha Rao	Story of the tussle between the gods and demons, churning of Kshirasagara and origin of certain sacred things and distribution of <i>amritha</i> by Mohini. It portrays support to good and rejection of evil.
4	Sakuntalam (1962)	Bhujangaraya Sarma	Adoption of the story of Kalidasa's <i>Abhignana Sakuntalam</i> . The king loves and marries a <i>rushi kanya</i> . However, he forgets the marriage on return to his kingdom due to a curse. Later, he remembers what happened and gets reunited with his spouse.
5	Kumara Sambhavam (1965)	Devulapalli Krishna Sastry	The story includes the marriage of Girija (Parvathi), birth of Kumara Swamy and killing of the demon, Tarakasura.

6	Menaka Visvamisra (1975)	Balanthrapu Rajanikantha Rao	Story of Visvamisra, a Rishi who was in deep meditation, and got disturbed by Menaka, a celestial beauty.
7	Vipra Narayana (1975)	Devulapalli Krishna Sastry	The story of Vipra Narayana, an ardent devotee of Lord Vishnu, who was enticed by a charming and beautiful woman.
8	Padmavathi Srinivasa Kalyanam (1978)	Bhujangaraya Sarma	Celestial marriage of Lord Srinivasa and Padmavathi.
9	Rukmini Kalyanam (1984)	Bhujangaraya Sarma	The marriage of Rukmini with Lord Krishna.
10	Haravilasam (1986)	Bhujangaraya Sarma	The story includes the death of Dakshayini in the Yaga of her father due to insult to her husband, Lord Siva. She takes rebirth and marries the Lord.
11	Siva Dhanurbhangam (1992)	Bhujangaraya Sarma	The story includes part of the <i>Ramayana</i> from the birth of Lord Rama till his marriage after lifting the bow of Lord Siva.
12	Ardhanareeswaram (1998)	Bhujangaraya Sarma	The discussion between Lord Siva and Parvathi, leaving of Parvathi and reunion.
13	Kiratharjuniyam (2000)	Indraganti Srikanta Sarma	The battle between Arjuna and Lord Siva.
14	Sripada Parijatham (2000)	Indraganti Srikanta Sarma	Life story of Annamacharya.
15	Gopika Krishna (2004)	Chillara Bhavanarayana	Rasaleelas of Lord Krishna.

Themes contained in the above Nritya Rupakas are mythological. However, *Chandalika*, is sociological in nature and *Sripada Parijatham* is the life story of Annamacharya, a composer and singer of devotional songs of Lord Venkateswara. Thus, the themes show variance.

In some of the Nritya Rupakas, the original text has also been modified. For example, in *Chandalika*, Maya brings Ananda to Chandalika by her magical powers and then dies. Ananda is taken away by Buddha. There is no mention of what happens to Chandalika, thus leaving the purpose of the story to the comprehension and imaginations of the audience. In the Telugu version, at the conclusion of the play, Chandalika is shown as having been initiated into Buddhism by Ananda and she becomes a Buddhist nun, realizing universal, pristine, selfless and infinite love for all creatures. Thus, the audience can easily comprehend the message of the play.²⁶⁸

4.4 Literature

The literature of Kuchipudi Nritya Rupaka has a striking difference to literature of previous genres. Script of Nritya Rupakas is written specifically to suit the performance.²⁶⁹ Therefore, it is structured. On the other hand, in the script of Yakshagana literature, poetic expressions and metric values have been extensively used. Also, the script of Nritya Rupakas is lucid and free flowing. These texts have been written in the commonly used language.²⁷⁰

Kuchipudi Nritya Rupakas reflect the changes in Telugu literature in general. In the middle of the twentieth century, a movement for the use of *Vyavaharika Bhasha* (language of common idiom), as against traditional scholarly usages, became popular in Andhra Pradesh. The style of free verse also gained popularity. The influence of cinema became well established. The audience would no longer appreciate the highly grammatical, traditional language. Change has become an artistic, social and historical inevitability.

²⁶⁸ Bhujangaraya Sarma, Sriram Venkata. "On The Script of My Dance Ballets", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1993, p. 92.

²⁶⁹ Chinna Satyam, Vempati. "My Experiments with Kuchipudi", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 62.

²⁷⁰ Venugopala Rao, Pappu. "Kuchipudi During 1983-93 Trends towards Solo Items", *Sruti*, 1994, April, p. 22.

Devulapalli Krishna Sastry was the first to script Nritya Rupakas with his work *Kshirasagara Madhanam*. The trend continued in the works of Bhujangaraya Sarma with standardized scripts for Nritya Rupakas. He created scripts to enhance the scope of the performance of dance, along with the expressive music, song, poem, prose, etc., according to mood and context. He laid the foundation for scripting of Nritya Rupaka with his approach of *Drisya Kavya* method,²⁷¹ i.e., a classic that can be presented on stage. His experience of watching many Kuchipudi Yakshaganas enabled him to provide script in the traditional fold. He created a trend with his innovative and imaginative thoughts, contributing to literature, away from the traditional Kuchipudi scripts as well.²⁷² His writings were mostly influenced by romanticism.²⁷³

Nritya Rupakas, such as *Srikrishna Parijatham* and *Kshirasagara Madhanam*, were composed with more traditional literature. *Siva Dhanurbhagam* and *Srinivasa Kalyanam* stand in the middle with traditional, as well as innovative expressions. *Chandalika* and *Haravilasam* were composed entirely as per the creative freedom of the poet. For example, the description scene of Rukmini's message sent to Krishna reveals her condition to recognize her. The description is a combination of feelings and a picture that is entirely the creation of the poet. The poet Bhujangaraya Sarma makes Rukmini concludes her letter to Krishna with the two words, '*niluvella gurtu*'. Indraganti Hanumanta Sastry hails that the usage is not found in Potana's Bhagavatam and this shows the creative genius of Bhujangaraya Sarma and his quality work.²⁷⁴

The literature of Nritya Rupakas can be classified in two major categories:

(a) The literature follows Kuchipudi Yakshagana tradition to some extent.

²⁷¹ Bhujangaraya Sarma, Sriram Venkata. "On The Script of My Dance Ballets", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1993, p. 90.

²⁷² Bhujangaraya Sarma, S.V. "Kuchipudi and I", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1999, pp. 97, 98.

²⁷³ Interview with S.V. Bhujangaraya Sarma by Anuradha, Jonnalagadda. "Sri Sriram Venkata Bhujangaraya Sarmagari Alochanalu", *S.V. Bhujangaraya Sarma Sampoorana Rachanalu-2*, edited by Chandrasekhara Reddy, D. Emesco Books, 2012, ISBN: 978-93-82203-29-2, p. 438.

²⁷⁴ Hanumat Sastry, Indraganti. "Aamukham", *S.V. Bhujangaraya Sarma Sampoorana Rachanalu-2*, edited by Chandrasekhara Reddy, D. Emesco Books, 2012, ISBN: 978-93-82203-29-2, p. 15.

- (b) The literature is without traditional influence. These works reveal independent writing.

a) Literature following the tradition: In this category, compositions of Nritya Rupakas have maintained the traditional roots, in structure, content and literary style. Early works such as *Srikrishna Parijatham*, *Bhama Kalapam* and *Kshirasagara Madhanam* can be classified under this category and they show influence of Yakshagana literature.

Some of the salient features are enumerated as under:

Ganapathi Stuthi: A Nritya Rupaka performance starts with Ganapathi Stuthi. However, *Adi Mangalam*, *Ardhachandrika*, and introduction of the writer are not followed. In the Yakshagana tradition, *Amba Stuthi* is the ritualistic tradition to start the presentation. In the same way, Nritya Rupaka has *Vaniparaku* as its beginning. The purpose and the theme of both these songs are very much the same. *Vaniparaku* of each play has a distinctive feature of one stanza describing the name of the play contained within the song. Examples are:

(i) Srikrishna Parijatham

Krishnaparijataamrutamu groledu rasika

*Hrudayala nartinchu devi paraku*²⁷⁵

(ii) Rukmini Kalyanam

Kalyana rukmini kavayaparijathamandu

*Sukhaleela vharinchu subhada paraku*²⁷⁶

(iii) Srinivasa Kalyanam

Padmavathi srinivasa kalyana kaavya

*Panjara sukamaika bala parakaku*²⁷⁷

²⁷⁵ Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, pp. 27.

²⁷⁶ Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 125.

²⁷⁷ Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 153.

However, *Kshirasagara Madhanam* is unique with the composition of ‘*Amba hecharika*’, by Devulapalli Krishna Sastry, which is not seen in any other Nritya Rupakas.

Sandhivachanam: This is the prose that connects the episodes in Yakshagana, which has been followed in a few Nritya Rupakas. In the Yakshagana tradition, the *Sandhivachanam* has played an important role, as can be seen in *Srinivasa Kalyanam*.²⁷⁸ A semblance of it can be seen in *Sri Krishna Parijatham*²⁷⁹ and *Haravilasam*.²⁸⁰ In Nritya Rupakas, *Sandhivachanam* is used to introduce the name of the play and entrance of the character. For instance, the prologue of *Sri Krishna Parijatham* consists of reference to the patrons, well-wishers and audience, announcing the name of play and entry of Narada character, with lines like: “*Ee prakarambuga ista devatha prardhanambu gaavinchi samavishtulagu sarasa parishadavarulaku abhivandanambusalipi, sahithyakovidhulunu, sangeetha vinodhulunu, natyanumodulunu agu rasagniyula kellarakunu hridaya samtharpanambuga maache prayogimpa boonina srimadh bhagavatha puranaanathargatha kalyana rukmini drisya prabhandambunaku katha kramam bettidanina*”.²⁸¹ Nevertheless, this tradition has not been followed in some of the Nritya Rupakas like *Chandalika*, *Sakuntalam*, and *Ardhanareeswaram*.

Daruvu: The *Pravesa Daruvu* is a salient feature of the Nritya Rupakas, as in Yakshaganas. Most of the *Pravesa Daruvus* are either self-introduction, or third person’s descriptions. Some of the *Pravesa Daruvus* in Nritya Rupaka are: ‘*Naradudaru denchenu....*’, ‘*Inthivedale sabhaku...*’ and ‘*Bhamane Sathya Bhamane....*’ from *Sri Krishna Parijatham*. The entry by way of third person description is usually given by maids or heralds. The *Pravesa Daruvu* of Sisupala in

²⁷⁸ Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu* – 2 edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, pp. 154, 158, 159, 161, 165, 166, 169, 170, 172, 176, 177, 184, 185.

²⁷⁹ Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu* – 2 edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, pp. 28, 31.

²⁸⁰ Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu* – 2 edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, pp. 190, 204.

²⁸¹ Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu* – 2 edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 28.

Rukmini Kalyanam is a prime example of this kind. It runs as: ‘*Koluvu chese cheluvala chelikadu bahu andagadu.....*’²⁸²

In Nritya Rupakas, only character introduction is explained. However, Cholaraja *Pravesa Daruvu* of *Srinivasa Kalyanam* has a typical Yakshagana style, along with tributes and accolades used.

Koluvudeere cholaraja mouli

Ripudamanakeli

Karamunandu karavalamu

Siramunandu manimakutamu

Bahulandukeyuramu

Lohoyanipinchuchunda

Koluchu sachiva mukhyulato

Koluchu danda nadhulato

Kavigayaka vandimaga

*Dhulu salupaga barabarulu*²⁸³

Paraku vachanalu

Asrita kalpabhoja! Adya samateja! bahuparak

Madavati nava madana! Maanini chitta sadana! bahuparak

Ariveera bhayanaka! Ardhijana subhankara bahuparak

*Vipula samrajya chakravarthi! Vimala chandreemaya keerthi bahuparak*²⁸⁴

Samvada Geyas

Descriptive (*Varnanatmaka*), back ground (*Nepadya*) and exit (*Nishkramana*) *Daruvus* are not seen in Nritya Rupakas. *Samvada*, or conventional, lyrics have a modified usage in Nritya

²⁸² Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 135.

²⁸³ Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 167.

²⁸⁴ Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 167.

Rupakas. *Samvada Daruvu* of a Yakshagana becomes a *Samvada geya*²⁸⁵ in Nritya Rupakas. In the words of S.V.Bhujangaraya Sarma, *Daruvu* is a song that runs on the rhythm and tempo. Therefore, in Nritya Rupakas, *Daruvus* were composed as songs.²⁸⁶ These can be considered as dialogue through songs/verses. In *Rukmini Kalyanam* the following *Samvada Geya* between Rukmi and Rukmini is an example:

Rukmi: *Vavivarusalennaka vraja*

Bhamala vennanti tirugu

Vadu neku varudate

Vanivalana taguvate

Rukmini: *Madhura bhakthi vasala mukthi*

Padamuna gompovu vani

Valavani manaselanna

*Koluvani bratukelanna*²⁸⁷

Daruvus of Nritya Rupakas are limited in length, but the usage of rhythmic and vivid tempos is extensive.

Kandardham: This is one of the literary features of Yakshagana, which has been followed by some of the Nritya Rupakas. In *Kshirasagara Madhanam*, Bali's acceptance of the invitation of the Devas for churning of the milk ocean is presented in *Kandardham*. *Kandardham* is also seen in *Rukmini Kalyanam*, with slight changes. A variation has been that *Kandardham* of *Rukmini Kalyanam* ends with the *Misra* itself, whereas the normal tradition is to end with *Chathurasra*.

Idi divya parijatham

Idi mrudu surabhiladisanta meepsitha sidhi

²⁸⁵ Venugopala Rao, Pappu. "Yakshagana Its evolution and transition to present day dance dramas", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 55.

²⁸⁶ Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 437.

²⁸⁷ Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 108

Pradamidi nee madhi mecchina
Madavathi keeljadanu nunchu madhavadeva
Vamsiviraava madhava deeva
Nandanodyanammunam daanada sundara gangaathammuna
Vikasithammeedivya sumamu nivedanammonarinthu neeku
*Maadhava deeva vamsiviraava*²⁸⁸

Even in Nritya Rupakas, one can find *Yela* (boat song), *Jola* (lullabies), *Laali* (lullabies), *Perantandla pata* (song of ladies on a socio-religious occasion), *Pendli pata* (song on the occasion of marriage), etc. and such varied compositions can be found in Yakshagana literature. Examples are:

Yela Pata: (boat related)

Haile haile hailessso hailessso
Thurupukommaku mandarapuvvu
*Mandaramerupu sinduramerupu*²⁸⁹

Jola Pata:

Jo jo haayi jo jo haayi
Haayi haayi haayi ahithalpasai
*Abujakshinikaayi avanijanugaayi*²⁹⁰

Pendli Pata:

Suvvi sesikalabharana suvvi parvathiranama
*Suvvi natathsreecharana subhamulivvi*²⁹¹

²⁸⁸ Bhujangaraya Sarma, S.V. *S.V. Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 7.

²⁸⁹ Bhujangaraya Sarma, S.V. “Siva Dhanurbhangam”, *S.V. Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 229.

²⁹⁰ Bhujangaraya Sarma, S.V. “Siva Dhanurbhangam”, *S.V. Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 236.

²⁹¹ Bhujangaraya Sarma, S.V. “Haravilasam”, *S.V. Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 214.

Perantallua Pata:

Sree gourini koluvagaraavamma

*Sivadeeverini srithavaradaayini*²⁹²

Desi meters: There are other *desi* meters like *Mathakokila*, *Tharaooja*, *Layagraahi* and, *Uthsaha*, *Maalini*²⁹³ which have been frequently used in Nritya Rupakas.

Nritya Rupaka literature has variations for depicting the social status of the characters. Those from the upper strata of society speak polished and literary language. All the poetic scenes and literary forms flow in their language to denote their learned status and high profile life. For minor characters and characters of lower strata of the society, common or colloquial language is used. The following examples substantiate this aspect:

Variations of Language: These two variations in language can be seen in dialogue between the Chola king and Golla Bhama (Lakshmi) in *Srinivasa Kalyanam*.

Chola Raja: *Evate veevu gopavanajekshana, naakamuveedi leelamai*
Evvasudhalathalammuna charimpaga vachina Aadhilakshmioo
Muvvapu gangigovu suramaanitha deenuvoo teega thelpuma
Nevvatilen manammuna vinirbhramaramai paarithosha mangana

Gollabhama: *Perumatuku lachenayya*
Naa oorepudo vadilaanayya
Aavu nachithe konavayya maha
*Laavu putuka galadayya*²⁹⁴

²⁹² Bhujangaraya Sarma, S.V. “Kalyana Rukmini”, S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 148.

²⁹³ Venugopala Rao, Pappu. “Yakshagana Its evolution and transition to present day dance dramas”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 55.

²⁹⁴ Bhujangaraya Sarma, S.V. “Srinivasa Kalyanam”, S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 168.

In the above, the highly polished language is used in the lyrics of Chola Raja and commonly spoken language for the Golla Bhama.

Agnidyotha, a Brahmin in *Rukmini Kalyanam*, speaks in a language that suits his standing in the society. His entrance is announced in Vedic hymn (*Santhi Mantra* from *Katopanishath*), rather than song or a *Daruvu*, to denote his status and eminence.

Om bhadram karnebhih srunuyama devah

*Bhadra pasyemakshabhiryajatrah*²⁹⁵

The language of *Erukala sani* (fortuneteller) in *Srinivasa Kalyanam* is colloquial, with a native slang.²⁹⁶ The portrayal of this character is interesting, as her interaction with the elite society does not change her language to continue her identity as well as the importance of the role played by this person, in spite of her lower social status.

Erukoyamma erukoyamma eruka

*Eruka sebutanamma eruka sebutanu*²⁹⁷

Usage of colloquial words, such as *laggam*, *doddadi*, *silaka*, and *teeruddi*, is intended to depict the colloquial language, as distinguished from that of the rest of the elite society, to preserve the tenor of the play.

In the literature of Nritya Rupakas also, *Dasavatara*, *Taranga*, *Javali*, *Astakam*, *Sloka*, etc., have been used. However, these were incorporated in the literature in such a manner that they are appropriate and relevant to the character and the scene – but not for the purpose of

²⁹⁵ Bhujangaraya Sarma, S.V. “Kalyana Rukmini”, S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 141.

²⁹⁶ It is stated that the script is taken from day to day life. In Andhra Pradesh, there are some tribal people called *Erukas*. Women of this tribe are supposed to have the mastery over soothsaying by worship of their deity and would make a living by collecting rice and small change by soothsaying. They used to go around the villages, towns and cities, shouting “*Sodoyamma sodi, Sodi chebutha, Thalli*”.

²⁹⁷ Bhujangaraya Sarma, S.V. “Srinivasa Kalyanam”, S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 180.

extending time. For example, in *Rukmini Kalyanam*, there is a description of the *Dasavatara* in the scene wherein the *Gopikas* have been dancing and singing with Lord Krishna.

Dasavatara:

Gollapallelo velasina swamiki

*Kotivelupula pujalate*²⁹⁸

The Nritya Rupaka, *Rukmini Kalyanam*, pertains to the theme of *Krishnavatara*. Therefore, the description has been up to *Krishnavathara*. *Krishnavatara* has been described in the *Pallavi* and the other *avataras* in *Charanam*. In the Nritya Rupakas *Sripada Parijatam* and *Sri Krishna Parijatham*, description of *Dasavatara* has been used and is found to be relevant to the role and context. However, there has been criticism that the Mathsya, Koorma, Narasimha, Vamana, Parasurama and Balarama *avataras* have no contextual relevance, while projecting the attempt of Krishna in trying to please Satya Bhama.²⁹⁹

Javali: In *Rukmini Kalyanam*, after the entry of Sisupala, the court dancers' dance in front of the king and the accompanying song is in *Javali*. This is very relevant and appropriate to the context.

Kavalera valareda! nee movi

*Kavalera nedu*³⁰⁰

Astakam: Some of the writers have used the existing religious prayers in the Nritya Rupakas. For example, Bhujangaraya Sarma incorporates the following *Astakas*, which are familiar to the common people.

Sivastakam:

Prabhum prana natham

²⁹⁸ Bhujangaraya Sarma, S.V. "Kalyana Rukmini", S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p.128.

²⁹⁹ Chinna Veerabhadru, Vadrevu. "Pooladosili", Bhujangaraya Sarma, S.V. S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 21.

³⁰⁰ Bhujangaraya Sarma, S.V. "Kalyana Rukmini", S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 136.

*Vibhum viswanadham*³⁰¹

Ardhanareeswara Sthotram:

Champeya gaurartha sareerakayai

*Karpura gourartha sareerakaya*³⁰²

Bhajanas: In the Nritya Rupaka, *Ardhanareeswara*, in the scene where the Lord Siva is worshiped by *Pramadas*, the following *bhajan* is written.

Hara Hara, Hara Hara, Hara Hara, Shambho

*Aghahara, Aghadhara, Purahara Shambho*³⁰³

Slokas: The Nritya Rupaka, *Siva Dhanurbhangam*, commences with the following original *Sloka* from *Ramayana* of Valmiki:

Manishada pratishtvam tvamagamassaswathi samaah

*Yatkrouncha midhunadekamavadheeh kamamohitam*³⁰⁴

Dandakam: In the Nritya Rupaka, *Srikrishna Parijatham*, Narada, Rukmini and Satya Bhama praise the divine figure of Sri Krishna, by the following *Dandakam*.

*‘Srimad panchajanya sudarshana sarnga koumodaki hasta prasastha chtur bahu bhooshita*³⁰⁵

³⁰¹ Bhujangaraya Sarma, S.V. “Ardhanareeswaram”, *S.V. Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 253.

³⁰² Bhujangaraya Sarma, S.V. “Ardhanareeswaram”, *S.V. Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 253.

³⁰³ Bhujangaraya Sarma, S.V. “Ardhanareeswaram”, *S.V. Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 249.

³⁰⁴ Bhujangaraya Sarma, S.V. “Siva Dhanurbhangam”, *S.V. Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 222.

³⁰⁵ Bhujangaraya Sarma, S.V. “Sri Krishna Parijatham”, *S.V. Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 41.

Tarangam: Nritya Rupakas use the *Tarangas* of Narayana Thirtha, as per the contextual relevance. Devulapalli Krishna Sastry, in *Kshirasagara Madhanam*, used the *Tarangam* in the scene where Indra and other gods pray to Lord Vishnu.

Saranam bhava karunamai kuru deena dayalo

*Karunarasa varunalaya kariraja krupalo*³⁰⁶

Even though this piece of poetry has two more stanzas, only three components, *Pallavi*, *Anupallavi* and one *Charana*, have been taken.

Mangalam: A Nritya Rupaka performance ends with *Mangalam*, the words of auspiciousness for all. The tradition continues from Yakshaganas. Every Nritya Rupaka performance pays obeisance to the Lord Venugopala Swami, along with the divine characters of the play.

Agama sanchara asritha mandhara

Ardhijanoddhara mangalam

This practice is also in keeping with common tradition that the worship in Hindu tradition ends with good wishes for humanity such as *Om Shanti*, or *Om Thathsath*.

b) Literature without traditional influence:

Scripting of Nritya Rupakas involves the synchronization of several aspects. The story has to fit the script that is appropriate for a dance drama. The creative abilities of the writer, proper sequencing, literary tools of grammar, appropriateness of various *ragas*, social norms and mores and several other aspects play an important role.

Bhujangaraya Sarma wrote the script of *Rukmini Kalyanam* in such a way that intensity of the feelings was expressed with the use of highly imaginative thoughts to draw the aspired expressions. The scene of Rukmini sending a message to Lord Krishna depicts vividly the state of Rukmini, fully immersed in the thoughts of Krishna. She was in a condition of no control over her mind and heart.

Agarudhoopa latika voole avasamayene manasu

³⁰⁶ *Kshirasagara Madhanam*, unpublished manuscript. This song was played by the *Devas* in the first scene.

*Egiripoyene manasu enta verride manasu*³⁰⁷

Nritya Rupakas reflect the scholastic abilities of the author in the use of both complex and simple language. The following usages of *Ardhanareeswara* stand testimony to versatile use of Sanskrit: *Priyovahamchandrakalavathamsam*, *Gangaadhrutha na bhavatha*, and *Sumalaalithamalayanila*.

In *Haravilasam*, usages such as ‘*Anukoni aamani aaye gouramaku*’, ‘*Ponnachetlu*’, ‘*Kondagogulu pooche*’ and ‘*Korkelu chigurche*’³⁰⁸ depict the local and native aspects of life. Writer’s creative freedom facilitates in such usages, to design the characters with various social back grounds and within the frame work of the play.

Mungillu Chimmi Panniti Kallaapu

*Loyammalu Challare Ma Yammalu Challare*³⁰⁹

The writer’s projection of folk lore is evident in this song.

In the same way, the writer used his creativity to portray the characters of less importance or even those seen as major ones in the society with a colloquial language. However, certain characters of lower range use language of the learned.³¹⁰ Maya, the mother of Chandalika, for example, uses grammatical language.

Ooho unmatta tapasvini

Ooho udrikta manasvini

Praleyanchala sikharanchala

³⁰⁷ Bhujangaraya Sarma, S.V. “Kalyana Rukmini”, S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 138.

³⁰⁸ Bhujangaraya Sarma, S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 439.

³⁰⁹ Bhujangaraya Sarma, “Haravilasam” S.V. *Bhujangaraya Sarma Sampoorana Rachanalu – 2* edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 214.

³¹⁰ Bhujangaraya Sarma, Sriram Venkata. “On The Script of My Dance Ballets”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1993, p. 90.

Thus literature, traditional based and also creative, became essential parts of Nritya Rupakas. In fact, Vempati Chinna Satyam got plays written by Bhujangaraya Sarma and others for performing them on the stage.

4.5 Music in Nritya Rupakas

Music in Nritya Rupakas can be observed to be of two types. (a) The music composition, which mostly followed the traditional style and (b) the music, which has new styles.

As brought out earlier, Nritya Rupakas have singing of *Vaniparaku* at the beginning, in place of traditional *Ambaparaku*. However, tune and the purpose for both songs have been the same. Variation has been that, the *Ardhi* of the *Adi Mangalam* (*Dam da dam damdam dam da dam*) changes from *Khanda Chapu* to *Misra Chapu*. This is included in the performance before rendering of *Vaniparaku*.³¹²

The early Nritya Rupakas, like *Sri Krishna Parijatham* and *Kshirasagara Madhanam* show the influence of the traditional music of Yakshaganas like *Usha Parinayam* and *Prahlada Natakam*. For example, in *Sri Krishna Parijatham* the entry song (*Pravesa Daruvu*) of Narada is on the lines of the entry music of Dwarapalaka in *Usha Parinayam*. It is also seen that the song ‘*Kannuletti choodavela*’ in *Sri Krishna Parijatham* was composed in the same tune as that of ‘*Kulukuladi evvaridi*’ found in *Usha Parinayam* and both are in *Kapi Raga*. Similarly, one can find the influence of *Prahlada Natakam* in this Nritya Rupaka. The *Daruvus* ‘*Samsayimpanela Madhava*’ and ‘*Sarasa Madhura*’ of this Nritya Rupaka were composed in the same tune as ‘*Rashamam sadamudahari*’ and ‘*Tuluvatanamunanu*’ of *Prahlada Nataka* respectively.³¹³ Though there were some changes in notations, it is considered that these changes are as per requirement of the literature and not as major changes. The *Kandardha* has been in *Sankarabharana Raga*. However, the end of the *Kandardha* is in *Misra gathi* and not after resorting to *Chaturasra gathi* as in normal practice.

³¹¹ Bhujangaraya Sarma, “Chandalika” S.V. *Bhujangaraya Sarma Sampoorana Rachanalu* – 2 edited by Chandrasekhar Reddy, D. Emesco, 2012, ISBN: 978-93-82203-29-2, p. 113.

³¹² Interview with DSV Sastry.

³¹³ Interview with DSV Sastry.

Kshirasagara Madhanam was initially conceived and composed as a musical composition in traditional musical style of Kuchipudi Yakshagana by Balantrapu Rajanikantha Rao. This was also transmitted by All India Radio as a *Sravya Rupaka*. However, by listing to the music, the emotions in the play were clearly perceptible to the audience. Subsequently, this was made Nritya Rupaka by adding dance components into it. This followed Kuchipudi Yakshagana tradition by including heavy *ragas* such as, *Naata*, *Todi*, *Darbar*, *Kamboji*, *Devagandhari* and *Arabhi*. However, the entry song of Bali Chakravarthy was in *Purvikalyani Raga* and not in *Saveri Raga* as per tradition. However, the style followed the tradition, even though, *Daruvus* were in different *ragas*. While following the traditional music of Yakshaganas, the composers added some rare *ragas* such as *Saindhavi*, *Manirang* etc. Another interesting point is that, the entry song of Vasuki is composed in *Punnagavarali raga*, which is used for *Naga jathi*.

There was a criticism that, the traditional music in Kuchipudi repertoire was limited to very few *ragas* and the Kuchipudi artistes did not learn elaborately Carnatic music. Vempati Chinna Satyam introduced new *ragas* in addition to traditional ones in his Nritya Rupakas. Similarly, there was an addition of *ragam*, *tanam*, *pallavi* in Nritya Rupakas in *katcheri* style (classical musical concert). Factors like the growing popularity of vocal music and increase in *ragas*, composing of music by the experts of Carnatic music like Dwaram Bhavanarayana, Mallik and Patrayani Sangeeta Rao have given a new direction to the music with refinement and systematization. Additional features such as *Poorna Chandrika*, *Andolika* have taken the music of Nritya Rupakas, to new levels of aesthetics. The experience of Sangeet Rao in composing music for cinema and his knowledge of classical music had also added flair to the music. The music has been made attractive by a deft choice of Carnatic, Hindustani and light music styles. The music was composed to effectively fit to the context and situation of the play and also to satisfy popular interest. The *ragas* of Hindustani style such as *Maduvanthi*, *Pahad*, *Desh*, *Sohini*, *Jaya Jayavanthi*, *Bheem Palas* and *Bilaskhan Todi* etc. added attraction to the music of Nritya Rupakas.

The music director is given responsibility of composition of the music. Music directors would compose the music according to the mood and situation. On some rare occasions, he

would change the music, if the desired results were not forthcoming.³¹⁴ After the music has been composed, Vempati Chinna Satyam would assign the *Jathis* (dance movements), before assigning the *Daruvu* (music elements). The dance aspects are very important for any Nritya Rupaka. Hence, he used to give importance to *Jathis* (dance movements). Sometimes, it is seen that some episodes are run only on *Jathis* or music without lyrics.

Practices such as instrumental music and music interludes were introduced. Instrumental music was effectively used to provide variety in music and to avoid stereo type music. The music interludes have enhanced scope for dance also. Compared to Yakshaganas, the number of musical instruments increased in Nritya Rupakas. Traditionally, very few instruments like, Titti, Mridanga, Harmonium, Violin were used. Nritya Rupakas introduced use of several musical instruments like, Veena, Violin, Harp, Flute, Mridangam, Tabla, Ghatam, Kol, Gang, Nadaswaram, Dolu etc. This set a new trend in performance of Kuchipudi Nritya Rupaka repertoire.

4.6 Characters of Nritya Rupakas

Mythological and sociological characters appear in both Yakshaganas and Nritya Rupakas, in accordance with the theme. Notable characters of Nritya Rupakas are:

- (a) Mythological characters,
- (b) Sociological characters,
- (c) Additional characters,
- (d) Objects as characters, and
- (e) Characters of birds and animals.

a) Mythological characters:

Compositions of Nritya Rupaka are mostly from mythological sources. Therefore, mythological characters as gods and goddesses, seers, kings, queens and *apsaras*, etc, appear.

³¹⁴ Music of *Chandalika* was composed by Mallik, even though P. Sangeeta Rao changed the tune for the song 'Enni yugamula tapana idi' in jogiya, a Hindustani raga, interview with D.S.V.Sastry.

Gods and Goddesses: Most of the themes for Nritya Rupakas are based on love, marriage and victories. Generally, main characters of Nritya Rupakas are gods and goddesses. Sri Krishna, Rukmini and Satya Bhama (in *Sri Krishna Parijatham*); Siva, Dakshayini and Parvathi (in *Haravilasam*); Srinivasa and Padmavathi (in *Srinivasa Kalyanam*); Rama and Sita (in *Siva Dhanurbhangam*) and Siva and Parvathi (in *Ardhanareeswaram*) are the best examples for Nritya Rupakas that have divine characters as the prime characters. Ganga is also a prominent character in *Ardhanareeswaram*. Other divine characters, like Indra, Sachi, Brahma, Saraswathi, Vishnu, Lakshmi, Dhanvantari, Dikpalakas, Veerabhadra, Rathi, and Manmadha, appear according to the script.

Seers: Prophecy and guidance have always been of importance in Indian mythology. Therefore, seers who have vision of future and wisdom played key roles in Nritya Rupakas as well. Narada, Valmiki, Brugu Maharshi, Vasista, Visvamitra, Gowtama, Bhageeratha, Sapta rishis, Sukra Maharshi, Brihaspsti, Suka Maharshi, Satananda, Durvasa and Kanva are notable characters of this category.

Kings: Royal characters of mythology have a primary role in some Nritya Rupakas. The trend of elevation of king characters equal to *Nayikas* in Yakshagana tradition has changed in Nritya Rupakas. The king characters have their own weight, in tune with the theme.

Queens: In Nritya Rupakas, there are queen characters, like Mena Devi and Dharani Devi, but these characters have only ephemeral importance, as per the scripts.

Apsarasas: The characters of *apsarasas* have been given importance in Nritya Rupakas, since they are considered to be epitome of graceful dance. Vempati Chinna Satyam started this trend with one of his choreographs, i.e., *Kshirasagara Madhanam*, in which the character of *Mohini* emerges as the centre of attention. Even now this character is popular.



Figure 4.1 Mohini in Kshirasagara Madhanam

b) Sociological characters:

In spite of many Nritya Rupakas of Vempati Chinna Satyam revolving around mythology, there have been some of the social characters that represent socio-cultural conditions. One of his major contributions in this regard is *Chandalika*. All the characters in this Nritya Rupaka are sociological ones. Vempati Chinna Satyam molded them to reflect their social life in their dance, tradition, culture and their costumes. Characters such as Chandalika, Ananda, the monk, Buddhists, florists, milk maids, bangle sellers, *anusasanikas*, and soldiers are notable ones in *Chandalika*. The characterization of Erukala Sani in *Srinivasa Kalyanam* is of highly significant sociological nature. He portrayed the character with a meticulous approach of using socio, cultural and linguistic genres, to reflect nativity. The characters of sailor and Haridasa, the story teller, were designed uniquely in the work, *Siva Dhanurbhangam*.



Figure 4.2 Folk characters (Haravilasam)

Ladies have a prominent role in Hindu marriages. A group of ladies, known as *Perantallu*, has a conspicuous role. This scenario of *Perantallu*, having active role in the marriage rituals of Siva and Parvathi is reflected in *Haravilasam*.

(c) Additional characters:

There are characters designed for the presentation in the Nritya Rupakas, which are not part of the script. These characters are considered necessary for proper performance. Sometimes, they are also used to attain accomplishment on the stage. Dances for the narration or preludes are introduced in Nritya Rupakas.³¹⁵ This practice of choreography was started by Vempati China Satyam. Sometimes, there are additional characters for this purpose. The number of king's servants (*Bhatulu*), companions of the heroine (*Chelulu*), narrators of the song etc., depended on the actual requirement of the stage. The characters of deer and peacocks included in the hunting scene of *Siva Dhanurbhangam* can also be considered as additional characters.³¹⁶



Figure 4.3 Additional characters (Sripada Parijatham)

³¹⁵ 'Jaya jaya jaya jaya ravindra kavitha gala malika chandalika', the narration song of the Nritya Rupaka is presented by six girls.

³¹⁶ First scene of *Siva Dhanurbhangam*, and the same peacock characters were observed in the first scene of *Rukmini Kalyanam* also.

Additional characters such as *Nadaswara* player and rhythmist³¹⁷ in *Sripada Parijatham*; violinist and mridangist in *Siva Dhanurbhangam* were created to bring aptness and original flavor.³¹⁸

(d) Object as a character:

One of the most fascinating elements of Nritya Rupakas lies in imaginative creation of “Human decor”³¹⁹ on the stage. The human decor is defined as a choreographer’s “visual imaginary” of using artiste for creating non-human form and effects. To convey everything through dance was the choreographer’s perspective of Nritya Rupakas. Therefore, Nritya Rupakas often convey the message through dance, by the imaginative creation of objects, to give an impression of their presence. “In spite of the fact that many objects, images can be created by various methods like visual effects, music effects, lighting effects, stage settings, Nritya Rupakas project the object as character through human form”.³²⁰ Some of the non human forms are given in the Table below.

Table 6: Objects as characters in Nritya Rupakas

Chandalika	Evil spirits
Siva Dhanurbhangam	Plough
Kshirasagara Madhanam	Poison, Moon, <i>Shanka</i> and <i>Chakra</i> , <i>Kalpa vriksham</i> (the desire grafting tree), <i>Kamadhenu</i> , <i>Uchchaisrawam</i>
Haravilasam	Flames

³¹⁷ Last scene of *Sripada Parijatham*.

³¹⁸ Second scene of *Siva Dhanurbhangam*.

³¹⁹ Nagabhushana Sarma, Modali. “The Artiste as a Visionary: Guru Vempati Chinna Satyam’s Contribution to Kuchipudi”, *Nartanam*, Vol. IV, No. 3, July-Sep, 2004, Kuchipudi Kalakendra, Mumbai, p. 19.

³²⁰ Chinna Satyam, Vempati. “My Experiments with Kuchipudi”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 63.

Personification of objects is the feature of Nritya Rupakas of Vempati Chinna Satyam. This personification started from *Chandalika*, one of the earliest works. Maya, mother of Chandalika invokes the evil spirits *Bhagini*, *Ragini*, *Raktangini*, *Nagini*, *Yogini* and *Vishabhogini* to bring back Ananda, a Buddhist monk.



Figure 4.4 Spirits (Chandalika)



Figure 4.5 Flames (Haravilasam)

In *Kshirasagara Madhanam*, an imaginary shape is given to poison (*halaahalam*), the poison that comes out of the churning of the milky ocean. In *Siva Dhanurbhangam*, to show the character of plough in the scene of ploughing by King Janaka, Vempati Chinna Satyam achieved the needed effect by placing two artistes at the front to symbolize the oxen and another artiste behind at a distance, in a triangular pattern to symbolize the plough. Body kinetics in costumes helped the character of plough. The human decor is nowhere better than in the *Sathi dahana* episode in *Haravilasam*. A group of dancers (girls) dressed in red; encircle Sati, suggesting the flames engulfing Sati in the scene of *Daksha Yagnya*.

(e) Characters of birds and animals:

The *Natya Sastra* describes characterization of birds and animals.³²¹ If the theme demands the extensive use of these, the choreographers may design and use as per their discretion. In Nritya Rupaka tradition, Vempati Chinna Satyam made optimum use of various

³²¹ In the *Natya Sastra*, *gati bhedas* of *apada*, *dwipada* and *chatushpadas* were mentioned. For more details, please see Bharata. *Natya Sastra: Bharatamuni Praneetam Natya Sastram*, translated by Sriramachandrudu, Pallela. Samanta Grafics, first edition, 2014, pp. 408 – 443.

techniques suggested in the *Natya Sastra*. Personification of birds and animals was done for the first time in Kuchipudi Nritya Rupaka tradition by Vempati Chinna Satyam.

In any form of theatrical performance, the acts of effects of birds and animals are shown, either with stage properties, or with imaginary symbols, or attributes. In Nritya Rupakas, the effects of birds and animals have been created through human form to bring about the proper mood and life and identity for the characters. These characters are created as per the requirements of the script or to create a perfect scene. In the Nritya Rupakas, *Srinivasa Kalyanam* and *Kshirasagara Madhanam*, characters of animals and objects were created according to the script. In *Rukmini Kalyanam* and *Siva Dhanurbhangam*, personification of animals and birds was done, to make the performance more interesting.

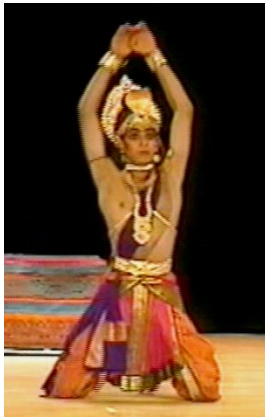


Figure 4.6 Vasuki (Kshirasagara Madhanam) Figure 4.7 Kamadhenu (Kshirasagara Madhanam)

The imaginary characterization was done to represent animals and birds like oxen, cow, calf, horse, elephant, deer, boar, snake, peacock and *garuda*. Each character has been designed in such a way that it is not overshadowed by other characters. It has been designed with such precision that small or short-lived characters can also catch the attention of the audience. Thus, individual identity of each character has been preserved.

4.7 Chaturvidabhinayas in Nritya Rupakas

Kuchipudi Nritya Rupakas are stated to have given importance to *Angika* and *Satwikabhinayas*.³²² But, in practice, it is found that importance has been given to *Angika* and *Aharya*. All dance dramas were written mainly as lyrics, without *Vachika*, in the form of dialogues to make Nritya Rupaka different from Yakshaganas and, in *Aharyabhinaya*, as aesthetic as possible.

Angikabhinaya

The major difference in the performance of Kuchipudi Yakshaganas and Nritya Rupakas lies in the changes in *Angikabhinaya*. The changes can be examined as overall changes and changes in specific details. The overall changes refer to changes in playing specific roles and size of the stage, etc. Earlier, only male performers were allowed in Kuchipudi Bhagavatas. However, female artistes were allowed to perform in Nritya Rupakas. One can see the difference in male performers enacting female roles and a female performer doing so. Male actors in female roles will have to project female grace and sensitivity. However, the female performers possess the grace and sensitivity, as a matter of their nature. Also, the grace of female performers reflects in *Angikabhinaya*. The male performers enact female roles with great amount of diligence and even so, the grace of a female performer enacting the role would be found wanting. Therefore, Vempati Chinna Satyam followed the dictum of Bharata that only female performers should play female roles for success of the performance.³²³ Interestingly, Vempati Chinna Satyam went one step ahead and made female performers enact male roles. In such instances, *Angikabhinaya* is also clearly decipherable. For example, if the role of Siva is played by either a male or a female performer there would be no change in composition. However, the difference may sometimes be seen in the performance.

The changes in *Angikabhinaya* can be attributed, to some extent, to the changes in the stage. In the earlier times, the performances were at the junction of four streets and the audience

³²² Chinna Satyam, Vempati. "My Experiments with Kuchipudi", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 62.

³²³ "asakya purushaih sat u prayoktum stri janadrute", Bharata. *Natya Sastra: Bharatamuni Praneetam Natya Sastram*, translated by Sriramachandrudu, Pullala. Samanta Grafics, first edition, 2014, p. 67.

was seated in the streets. Therefore, the performer had to turn periodically to the three sides to face the audience and perform. However, in Nritya Rupakas, the performance is on the stage, which is elevated and the audience are seated facing the stage. Therefore, the dance is performed by moving towards the audience, that is the front side of the stage. Even if the performer moves to the left, right or centre of the stage, the body has to face to the audience. There was a tradition that the Kuchipudi Bhagavatas in their *Angikabhinaya* would not stretch their hands fully, but display these half-stretched in a downward position.³²⁴ Vempati Chinna Satyam states that the teachers would make half-stretched movements due to their inability to fully stretch their hands because of old age. Accordingly, the students followed the half-stretched posture of hands.³²⁵ However, the reasons for following half-stretched postures could be that the area of the stage was limited and there could not be full-stretched hands of two or three dancers, without touching each other. The second reason could be that men played female roles and the full stretched hands could not be in keeping with the movements of hand of a woman fully stretched. In Nritya Rupakas, since the stages are large enough to accommodate several people, postures of full stretched hands are used in the dances. The number of performers would be more in Nritya Rupakas, compared to Yakshagana. Six or eight dancers dancing at the same time with same movements and poses and action makes the Nritya Rupakas scintillating performances.

In the *Angikabhinaya*, of Kuchipudi Yakshaganas, specific traditional styles of foot work were used. On the other hand, in Nritya Rupakas, there is ample scope for *Angikabhinaya*. One reason for this is that Vempati Chinna Satyam had combined the *Angikabhinaya* movements enumerated by Bharata in *Natya Sastra* with the traditional footwork of Kuchipudi Bhagavatas. Especially *Nritta-hastas* (hand gestures), *Chari bhedas* (leg movements) have been introduced in Kuchipudi dance and thus the dance form got a new style. The details of *Nritta hastas*, *Chari bedhas* are given in Appendix - D and also *Mandala* and *Sthanakas* in Appendix - E. By understanding the *Natya Sastra*, he brought perfection back into the Kuchipudi style.³²⁶ The

³²⁴ Interview with Bhagavatula Yagnyanarayana Sarma.

³²⁵ Interview with Vempati Chinna Satyam by Ranga Rao, V.A.K. "The Transformation of Kuchipudi Dance, The Doctor's Perceptions & Performance", *Sruti*, 51/52, Dec 1988-Jan 1989, p. 57.

³²⁶ Interview with Vempati Chinna Satyam by Ranga Rao, V.A.K. "The Transformation of Kuchipudi Dance, The Doctor's Perceptions & Performance", *Sruti*, 51/52, Dec 1988-Jan 1989, p. 57.

transformation has been seen not only in the structure of presentation of the Nritya Rupaka, but also in the body kinetics employed in the basics. In the process, the entire *Nritta* technique underwent changes in its texture of movement execution and presentation.

Bharata has mentioned thirty kinds of *Nritta-hastas* in his *Natya Sastra*. *Nritta hastas* are the hand movements used only in *Nritta* (pure dance).³²⁷ Vempati Chinna Satyam incorporated these in Kuchipudi dance. In Nritya Rupakas, these are mostly used in jathis and entry songs. Some of the *Nritta hastas* used are: *Chathurasra*, *Latha*, *Kari*, *Garudapaksha*, *Uromandali*, *Pakshvanchitha* and *Pakshaprajyotha*. For example, in *Srinivasa Kalyanam*, no decoration is shown for the wings of *Garuda*, the celestial bird. The wings of *Garuda* are symbolically shown by appropriate gesture of the hands, called *Garudapaksha*, by the dancer.



Figure 4.8 Hand gesture for Omkara (Haravilasam)

Inclusion of *Chari Bhedas*³²⁸ in Kuchipudi *Angikabhinaya* had made it more attractive. Vempati Chinna Satyam re-choreographed the *Pravesa Daruvu* of Usha. In Yakshaganas, traditional steps (like *Palugudu Varasalu*, *Katheranaatu* and *Tithhithai*) were used. Vempati Chinna Satyam evolved the dance by using *Chari Bedhas*, which created a thrilling effect. In this dance, he used *Boumi Charis*, like *Vichyava*, *Syanditha*, *Urudvrutha*, *Apasyanditha* and

³²⁷ “Nritta Hasta and Chari”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1999, p. 65.

³²⁸ There are two kinds of *Chari bhedas*, i.e., *Boumi* and *Akasi Charies*, mentioned by Bharata in the Tenth Chapter of *Natya Sastra*. Photographs of *Nritta hastas*, depicting each stage of a movement, are supported by the relevant *Sloka* from the *Natya Sastra*, along with the descriptions in English and Telugu, “Nritta Hasta and Chari”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1999, p. 65.

Mathalli, and *Akashi Charis*, like *Vidyuthbhrantha*.³²⁹ In the process, variety was also brought into the *Nritta* and *Nritya* techniques of Kuchipudi. A gradual increase on the importance given to *Nritta* could be observed in the *Pravesa Daruvu* of Sita, Urmila, Rukmini, Ganga, etc., and also in *Sivathandava*.

Vempati Chinna Satyam has also brought about a change in the *Namaskara Vidhi* (the procedure for salutation). He introduced the procedure, as laid down in the *Natya Sastra*. The procedure starts with the chanting of the *Sloka*, ‘*Pranamyā sirasa devo*’. The gesture of *Namaskara* is made to the *Devathas* (deities) on their head, gurus in front of the forehead, the scholars and audience in front of the chest, mother earth is given a *Namaskara* and thereafter, the performer stands in the *Soustava* position.

Vempati Chinna Satyam introduced facial movements, body movements and *Chestakrithabhinaya*, as laid in the *Natya Sastra*. He introduced the following elements – movements of head, eyes, eyebrows, neck, etc., hand gestures, both individual and combined, *Nritta hastas*, and movement of the legs like *Chari*, *Mandala* and *Sthanaka*, *Karana* in the training of the students. A student had to undergo training in all these aspects of *Natya Sastra*, along with other fundamentals like steps and *Jatis*. A student was allowed to perform on stage after about ten years of regular and rigorous training.³³⁰ An artiste selected to perform a character in any particular *Nritya Rupaka* was given training for the specific character he/she had to play. The choreographer designs and implements the movements of the characters. This kind of intensive training leads to perfection in performance of *Angikabhinaya*.

Vempati Chinna Satyam introduced some modifications in the steps in dancing. Normally, in the traditional form of *Jaaradugu*, the movement of the leg is towards the back. However, he reversed the order and introduced a change – making the leg move forward in *Jaaradugu*.³³¹ He also evolved a new step in *Chathurasra Nadaka*. Instead of the traditional

³²⁹ Chinna Satyam, Vempati. “My Experiments with Kuchipudi”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 67.

³³⁰ Kuchipudi Dance, lecture by Venugopala Rao, Pappu and demonstration by Chinna Satyam, Vempati. *The Journal of Music Academy*, LV, Madras, 1984, pp. 110-116.

³³¹ This step can be observed in *Amani Vacchivale*, a composition for Siva and Parvathi in *Haravilasam*.

method of movement of the left leg to the left side and the right leg to the right side, the movement was reversed. *Samapada* only was used in this step. Vempati Chinna Satyam wanted to give more importance to dance.³³² He got the dialogues removed and replaced these with *Angikabhinaya*. The performers would convey the theme expression through hand movements, rather than through dialogues. The communication between Satya Bhama and Madhavi in *Bhama Kalapam*, re-choreographed by him, happens to be in dance form – and not through dialogues.³³³

The choreography of dance always depends on the nature of the character and the situation. In case of requirement of characters or roles, Vempati Chinna Satyam would bring the classical form in folk milieu. One can discern buoyancy and tilt in his folk songs.³³⁴ In *Chandalika*, the folk songs are effectively used in the dance scene of people selling flowers, bangles, etc. There is a folk touch in the song of *Golla Bhama* in *Srinivasa Kalyanam*³³⁵ and in the songs of the ladies in *Haravilasam*. While performing the dance for these folk songs, free movements – and not traditional movements – are exhibited. For the song of *Perantalluu*, four dancers stand in a circle and make movements of pounding the turmeric. A tempo of speed is maintained in these songs. Folk songs are mostly composed in *Chathurasra* and *Thisra*. One can observe the mime movements in the compositions for sailors, fishermen, plough etc.

In *Jathis* the dance portion is mostly useful. The scope of *Angikabhinaya* is enhanced by the changes in *tala*, *laya*, etc. Hence, Vempati Chinna Satyam used to compose *jathis* for every song. One can observe very rare *talas*, like *Khanda Jaathi Druvatala*, and *Misra Jaathi*

³³² “My intention is to give more importance to dance” Vempati Chinna Satyam, Ranga Rao, V.A.K. “The Transformation of Kuchipudi Dance, The Doctor’s Perceptions & Performance”, *Sruti*, 51/52, Dec 1988-Jan 1989, p. 60.

³³³ “I chose to minimize the dialogues and, in their place, introduce verses that give scope to Abhinaya through gestures and facial expression, which can appeal to any kind of audience”, Ranga Rao, V.A.K. “The Transformation of Kuchipudi Dance, The Doctor’s Perceptions & Performance”, *Sruti*, 51/52, Dec 1988-Jan 1989, p. 63.

³³⁴ Ranga Rao, V.A.K. “The Transformation of Kuchipudi Dance, The Doctor’s Perceptions & Performance”, *Sruti*, 51/52, Dec 1988-Jan 1989, p. 63.

³³⁵ For example, it is opined that ‘free folkly’ elements of ‘*kummi*’ is seen in the dance of Lakshmi (Golla Bhama) in *Padmavathi Srinivasa Kalyanam*. See a review “Vempati’s Ballet: An audio – visual treat”, *Evening News*, a daily published from Bombay, 2-2-1979.

Jhampetala, in these dramas.³³⁶ Some of the scenes are projected with the help of *Jathis* only. These are - Siva consuming poison in *Ksherasagara Madhanam* and Veerabhadra slaying Daksha in *Haravilasam*. A classic example is the composition of the dance of spirits in *Chandalika*. In this scene, there is no song. Vempati Chinna Satyam takes the help of instrumental music and rhythm, intermingled *jathis* that contain such sounds, which create an atmosphere of something happening, *dim thadim* etc. In this choreography, the girls representing the spirits would dance along with Maya. The movements are large, reaching out into the creative circles in space. This composition starts with a new tempo and reaches the climax in a fast tempo.³³⁷ So, *Jathis* can be stated to be the main cause for increasing the scope of *Angikabhinaya* in Nritya Rupakas. Thus, Vempati Chinna Satyam had brought about important changes in *Angikabhinaya*, by introducing the stipulations of *Natya Sastra* into this form.³³⁸ Thus, by evolving the dance movements to be in consonance with the stage, he made the Nritya Rupaka attractive to the audience.

Vachikabhinaya

In Nritya Rupakas, the performers do not perform *Vachikabhinaya* in the traditional way. In the *Vachikabhinaya*, the dialogue form is not used. The entire *Vachikabhinaya* is by way of song and that too with the performer making lip movements to the play back singing. This system has enabled the Nritya Rupaka to transcend the regional and language barriers. Non Telugu students can get attracted and learn the art without any impediment. The audience in non-Telugu areas, and also international audience, can easily understand and appreciate the performance.

³³⁶ Jathi of Kanda Jaathi Druva Tala performed by Siva and Parvathi in *Srinivasa Kalyanam* is illustrated by Anuradha Jonnalagadda in her thesis. Anuradha, Jonnalagadda. "Traditions and Innovations in Kuchipudi Dance". PhD thesis submitted to the University of Hyderabad, 1990, p. 141.

³³⁷ Chinna Satyam, Vempati. "My Experiments with Kuchipudi", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 62.

³³⁸ "I've brought back dance to our dramas. I've tried to use the Sastra to get perfection back" Vempati Chinna Satyam, interview by Ranga Rao, V.A.K. "The Transformation of Kuchipudi Dance, The Doctor's Perceptions & Performance", *Sruti*, 51/52, Dec 1988-Jan 1989, p. 57.

Aharyabhinaya

A striking difference between Yakshagana tradition and Nritya Rupaka tradition is evident in *Aharyabhinaya*. In the earlier traditions, importance was given to the *Aharya* of Satya Bhama, demon kings and other key royal characters and there was not much of a difference in the *Aharya* of a queen and a princess. Vempati Chinna Satyam meticulously designed *Aharya* for each and every character of the play with precision to make the audience spell bound. Some scholars consider that Vempati Chinna Satyam had the dance dramas of Rukminidevi Arundale as model for the *Aharya* in his Nritya Rupakas.³³⁹ However, according to Vempati Chinna Satyam, he was influenced by performances of artistes like Ramgopal, Uday Shankar and Kamala that he witnessed during the late 1940s and 1950s.³⁴⁰ The knowledge of the contents of *Natya Sastra* and the realisation of the potentiality of *Abhinaya* in Kuchipudi, are the factors that prompted him to strive towards this innovation.

‘Prayogah sarvoyam aaharyabhinaye sthitah’ (for presentation of any theatrical performance *Aharya* plays a crucial role), said Bharata in his *Natya Sastra*. Vempati Chinna Satyam adopted this in the true sense in his Nritya Rupakas. He set a new trend for future generations with his innovations. His vast experience in the film industry and his relation with art directors of the contemporary period gave him an added advantage in taking a meticulous approach for designing *Aharya* for characters in his Nritya Rupakas.³⁴¹ He introduced stitched costumes for dancers to enable them to perform with relative ease, compared to the traditional seven-yard *saree*. The change provided artistes great flexibility and comfort during performance. Advanced cosmetics and glittering metal ornaments were also introduced, to bring grace to the characters on the stage. His designing of characters did not stick with portrayal of impersonations, but went beyond expectations as bird, animal and objects were characterised. Therefore, it is necessary to elaborate upon *Aharya* of his Nritya Rupakas.

³³⁹ Sunil, Kothari. “Vempati Chinna Satyam’s Dance Dramas Excessive theatricality”, *Economic Times*, Bombay, 27-9-1990.

³⁴⁰ Anuradha, Jonnalagadda. “chapter-4”, “Traditions and Innovations in Kuchipudi Dance”. PhD thesis submitted to the University of Hyderabad, 1990, p. 143.

³⁴¹ In early dance dramas, stage properties and settings were designed by art director Gokhale. See review of “Vipranarayana Nritya Rupakam” by Makha. *Natyakala*, APSNA, 1970, Jan, pp. 77, 78.

Aharya of mythological characters: Characters, such as gods, goddess, seers, kings, queens, *apsarasa* and maids can be considered in this category.

Gods and Goddesses: Most of the plays of Vempati Chinna Satyam revolved around mythological themes. He designed *Aharyas* of these characters on the description of mythology, as well as the *Natya Sastra*. He also used his discretion in designing of crowns and masks to depict variations among them. He made a few changes from the traditional way in the *Aharya* of certain characters. In some of the Nritya Rupakas, like *Haravilasam*, *Srinivasa Kalyanam*, and *Rukmini Kalyanam*, which portray marriage scenes of Parvathi-Siva, Padmavathi-Srinivasa, and Rukmini-Sri Krishna, costumes were designed magnificently to elevate bride and bridegroom. Some of the divine characters which have appeared in Nritya Rupakas are given below.

Brahma: Vempati Chinna Satyam designed the character of Lord Brahma uniquely. Generally, Brahma's portrayal, in traditional and other theatrical forms, gives a picture of an elderly person with white long hair and beard. But in Nritya Rupakas, it is designed with youthful characterization, in keeping with that of other divine characters. He also made a special crown that had three faces molded symbolically on three sides to denote his four faces. This kind of innovations made the performances easy and convenient for the artiste. He also designed the costume of the character in white colour, with maroon border and gold ornaments.

Vishnu: The character of Lord Vishnu in various incarnations, such as Rama, Krishna and Srinivasa, was mostly performed by female artistes. All the incarnations of Vishnu were designed in maroon bordered yellow costume with side frills. The skin tone of these characters is blue. When female artistes play the character, they wear sleeveless blue colour body bit. Their ornaments are designed in embedded gems in gold-coated metal. To denote the character of Krishna, a peacock feather is placed on the crown.

Siva: The character of Lord Siva appears in *Haravilasam*, *Ardhanareeswaram*, *Kiratharjunyam*, *Kshirasagara Madhanam* and *Srinivasa Kalyanam*. The character appears in almost all the Nritya Rupakas with a similar costume, except as a bridegroom in *Haravilasam* and Ardhanareeswara in *Ardhanareeswaram*. A saffron *dhoti* up to the knees and a tiger skin as *uttariyam* (upper cloth) and around the waste are worn. A crescent is placed in the high knot of the *Jatajuta*. Typically, Lord Siva has garland of a snake around his neck. This sometimes becomes hindrance to the dance. Hence, innovation is made by attaching the snake hood on one

side and crescent at the other side of the knot of *Jatajuta*. He wears *rudrakshas*, along with *nagabharanas* as armlets. A design of third eye on the face is an additional feature.

In *Haravilasam*, the character of Siva as a bridegroom has a characteristic costume, ornaments and hair style. Half white full-length silky costume with maroon bordered and heavy gold coated ornaments in the place of *rudraksha mala* were designed to show Siva as a groom. Also, his original appearance of *jatajuta* with crescent was modified into a half crown with earrings.



Figure 4.9 Siva and Parvathi (Haravilasam)

Ardhanareeswara: The characterization of Ardhanareeswara is a creative marvel of Indian mythical characters. It was acclaimed that Kuchipudi Bhagavatas had designed this character with limited resources to a great effect in their performance of Pagati Veshas. However, Vempati Chinna Satyam designed this character with a blend of traditional and modern technology to portray a simple and easy costume.

The costume is a stitched arrangement, with Siva's attire on the right and Parvathi's on the left. All the traditional features of Siva's character, i.e., tiger's skin, *dhoti*, etc., are stitched together with Parvathi's costume on the left, that included blouse, mantle, veil and *saree* designed in red. A similar arrangement is made for the hair style. A wig is designed with *jatajuta* and crescent on the right and a floral decoration with long hair arranged with head bands and ornaments on the left. The ornament design is also a combination of the depiction of Siva and Parvathi, with *rudraksha* and gold ornaments. All the feminine ornaments of ear-rings, armlets, nose ring, bangles, anklets and waistband are worn to perfectly portray the feminine part, on the left. The

makeup is a combination of feminine and masculine features. A mustache on the right side and *sindhuram* on the left side depict the two characters. An adjustable veil on the front, covering from head to waist, is used to separate each character in the course of the performance. The veil is moved on to the left to show movements of Siva. It is moved back to the right when Parvathi's character is to be shown with graceful dance. The veil is finally taken off to depict Ardhanareeswara.



Figure 4.10 Ardhanareeswara (Ardhanareeswaram)

Veerabhadra: Veerabhadra is an incarnation of Lord Siva. This character is, however, separate from Lord Siva and it does not have tiger skin costume, crescent, etc. Veerabhadra's character is portrayed with a saffron *dhoti* and golden bordered *Uttariyam*. His hairstyle is designed with long *jatajuta* and a golden half crown, showing the effect of fire. Instead of *rudraksha* of Siva, the character of Veerabhadra wears gold coated ornaments. The make-up of this character is to cause fright with shades of red and white lines beneath the eyes and a big mustache.

Indra: The portrayal of Indra's character is done with heavy ornaments on the arms, wrists, chest and waist. He bears a divine crown along with earrings. His costumes are designed in yellow.

Manmadha: His costume is designed in white garment. Ornaments of all the divine characters are almost similar.

Goddesses: The character of goddesses in Nritya Rupakas is designed almost similar to each other, except costume design, according to the character. The colors are – white or yellow (for

Saraswathi); red or blue (for Lakshmi); red or yellow (for Parvathi); green (for Sachidevi) and white (for Rathidevi). All these characters had long and loose hair and similar ornaments.

Garuda: The mount for Lord Vishnu, Garuda, is depicted as a celestial eagle with long wings and beak. This character appears in *Srinivasa Kalyanam* in the marriage scene of Lord Srinivasa and Padmavathi. Special design of beak, mustache and *namas* were made to give the impression of an eagle. However, there were no arrangements for wings. The artist uses his hands to bring about the effect of wings.³⁴² The costume of this character is designed in white, gold plated ornaments, crown, pearl *jandyam* (ceremonial thread) and garlands to enhance the importance of the character.



Figure 4.11 Garuda (Srinivasa Kalyanam)

Demon kings: The character of demon kings is very important in traditional Kuchipudi Yakshaganas, differentiated with specially designed *Aharya*. Vempati Chinna Satyam also took interest in designing these characters. The characterization of Bali and his followers in *Kshirasagara Madhanam* has been designed in the Kuchipudi traditional style. Paper pulp is used in the making of crown and *bhujakeerthulu* in the traditional method. Other ornaments are designed with golden pendent and pearls stitched on maroon velvet cloth, instead of using metal ornaments. Costumes of these characters are designed in bright colors. Modern techniques are used in the design of wigs and the mustache.

³⁴² However, in the presentation of *Srinivasa Kalyanam*, Sobha Naidu uses gold plated wings for Garutmanta's character.

Seers: The characters of seers have been same in almost all the Nritya Rupakas. Their costume is designed in saffron. *Rudraksha* and *Tulasi malas* are worn by them. The *Aharya* of Narada includes *Veena* and *Chiruthalu*, and for other seers, *Japamala* and *Kamandalam* are used effectively to suit the character. Different coloured wigs are used to show the variation of age among seers. White hair wig is used for Vasista *Maharishi* and Sukracharya, who are portrayed as elderly people with wisdom and considered as teachers of royalty. Interestingly, differently colored wigs are used for Bhageeratha. He is shown with black hair in the opening scene. After the entry of Ganga, a wig comprising of a mix of black and white hair is used to show the long period of his meditation. Narada, Brigu and other seers wear black wigs. Throughout the Nritya Rupakas, Narada is shown without mustache and beard, unlike the other seers. *Pramadaganas* also are designed in the same costume of seers.

Kings: These are royal characters such as Daksha, Himavantha, Cholaraja, Akasaraja, Dhasaratha, Janaka, Rukmi, Sisupala, Lakshmana, Bharata and Sathrugna in the Nritya Rupakas. Glittering metallic ornaments, suitable wigs and bright costumes are specially designed to give them an impressive look. The character of Daksha has a special *Aharya* with an elevated crown to show his might and pride. Daksha is shown without a crown during the *yagnya*. To show Himavantha, the king of the mountains, the costume is designed with snow white colour and he has no crown. The *Aharya* of the character of Dhasaratha would show him as one of the descendents of the Sun dynasty.

Apsarasa: These characters have a typical design with light colored costumes, either skirt or *saree* type. Their braid is held firmly with the waist belt to prevent it from getting tangled, while they perform in a group. The character of Mohini has a unique design. The design for courtesans and royal dancers is similar to that of the *apsaras*. Mohini is created to divert the minds of demons with provocative and seductive looks and behavior. Vempati Chinna Satyam designed the *Aharya* of this character in a splendid manner, to reflect the qualities of charm, beauty and grace. Her costume is in half-white colour with a maroon border. To make it more attractive, her braid is decorated with a golden lace and flowers.

Queens: The characters of queens in Nritya Rupakas have a distinctive design to differentiate them from other common divine characters. Their costumes are in bright colors like pink and royal blue. Instead of braid, their hair style is designed in double folded knot with gold laced disk (bun) and decorated with flowers. Their ornaments include *Kasulaperu* and *Mangomala*. The characters of princess and queens have an evident differentiation in their costumes and hair design. Best example for variable hair styles can be found in the characters of Sita, Urmila, Mandavi and Sruthakirthi in the *Ramayana*.

Maids: The characters may not have crucial roles in the play, but their *Aharya* is important to make the performance appealing. The *Aharya* of these characters is designed in light colors to differentiate them from the lead characters, such as queen and princess.

Aharya of social characters: One of the hallmarks of Vempati Chinna Satyam's Nritya Rupakas is the introduction of characters of the contemporary society, reflecting the professions, castes or cultural affiliations of people in the Telugu speaking areas. Since these characters depict the contemporary society, some of them is designed to primarily portray social life and mannerisms. Therefore, Vempati Chinna Satyam resorted to special design of costumes to make these characters interesting and impressive.

Chandalika: Chandalika is a poor, untouchable and alienated girl. Therefore, her costumes and ornaments have to be simple – to reflect the poverty, alienation and low social status. Her costume is made up of a simple cotton *saree* with dots stitched as skirt type and side frills. Some patches of cloth are stitched on to the costume to denote her state of poverty. The artiste's natural hair is tied in a knot with uncombed curls, instead of using wigs or artificial hair. No floral or ornamental decoration is made for her hair style. The ornaments include earrings, bangles and necklace made of white metal. For Maya, the mother of Chandalika, a simple costume is designed. She wears a cotton *saree* which is worn up to her ankles. She appears with loose hair, without any ornaments.

Vendors: In *Chandalika*, there are bangle sellers, florists and milk maids and these characters appear with simple and suggestive costume to reflect their natural and social life style. They wear simple dress according to their age such as half *sarees* and cotton *sarees*. Their hair dress is designed in side knot and long braid. The choreographer employs the dancers with simple

costume of half *saree* (*pavada*) in the narration song, instead of using the attire of classical dance costume, in order to reflect the social environment of this Nritya Rupaka.

Buddhist monks: Natya Sastra states that the design of characters of seers or monks must be in tune with the social and contemporary traditions.³⁴³ Accordingly, the *Aharya* of Ananda, the Buddhist monk, is designed to reflect his traditional values. This character appears in a white *dhoti*, upper portion covered with a maroon shawl worn from the left. An overhead upward knot is designed in his wig. He has extended ear lobes, as seen in Buddhist sculptures. He bears no ornaments or symbol of any kind. His disciples have costume of saffron clothes without any decoration or ornaments. A cap covers their hair to show the head as tonsure and this reflects the state of renunciation.



Figure 4.12 Ananda (Chandalika)

Fortuneteller: This character is from *Srinivasa Kalyanam*. The *Aharya* of fortuneteller is very typical and simple. She wears a red cotton *saree* with dots stitched up to knees. White metal ornaments, *sindhuram* on the fore head and side knot can be seen in her *Aharya*. An imaginary basket and string instrument are projected in her dance.

In *Siva Dhanurbhangam*, the *Aharyas* of social characters such as Haridasu, hunters, sailors and fishermen are designed according to their worldly appearance. The costume of the Haridasu is designed in saffron clothes. He wears garland and *tulasi mala* and holds *chiruthalu* in

³⁴³ 'Muninirgandhasakyeshu tridandisrotriyeshucha

Vratanugastu kartavyo vesho loka swabhavatah', (Bharata's Natya Sastra, 21st chapter, sloka -127), Bharata. *Natya Sastra: Bharatamuni Praneetam Natya Sastram*, translated by Sriramachandrudu, Pullela. Samanta Grafics, first edition, 2014, p. 655.

his hands. His hair style is typically in the Vaishnava tradition designed in half skull cap. The sailor's costume is designed in *dhoti* and a cap on his head. He wears chain of beads on his bare body. The fisherman's character is designed with similar costume of the sailor with a cone shaped cap to show the difference.



Figure 4.13 Erukala Sani (Srinivasa Kalyanam)

Aharya for an object as a character: Objects have been shown as characters in Nritya Rupakas. This is a new concept since Yakshaganas do not have objects as characters. The *Natya Sastra* also stipulates that though objects have no life, these would have to be brought to life as a character to enhance the value of dance by providing movements to immovable objects. Any character or object without movement remains static and insignificant. Vempati Chinna Satyam put this idea in practice with his creative excellence. The objects such as plough, poison, moon, and flames have come up with life on the stage in his Nritya Rupakas.

In the Nritya Rupaka of *Kshirasagara Madhanam*, several objects are shown to have originated from the churning of the milk ocean. All these characters are performed without any song or words. Therefore, these characters are presented to the audience only on the basis of *Aharya*. Thus, the characters of *Sankam*, *Chakram*, *Kalpa vriksham*, moon, etc., can be identified with the symbolic crowns worn by the character. The costume is designed in the requisite colors – *Sankam* and moon in white and *Chakra* in yellow. Ornaments of these characters are designed as of the gods.



Figure 4.14: Birth of objects from milk Ocean (i) Shanka (ii) Chakra (iii) Kalpa Vruksha and (iv) Moon

The character of Halaahala needs special mention among the objects. The character wears a Kalamkari block print cotton material designed skirt; the body and face are colored in black; white and red lines are drawn below the eyes. A symbol of flames is put on his forehead. He appears with strings of hair, to depict wrath.



Figure 4.15 Halahalam (Haravilasam)



Figure 4.16 Plough (Siva Dhanurbhangam)

In *Siva Dhanurbhangam*, Sita Devi is portrayed as an infant found at a plough. The plough is portrayed as a specific character. While projecting, two dancers perform the role of an animal by donning the costumes of that particular animal. In this sequence, only one person has been made to enact the character of the ox. In case two performers are employed to portray one animal, the projection of a plough and its elevation from the ground while ploughing, becomes obliterated. Therefore, the performer who portrays the plough leans with his hand on the shoulders of two actors representing the two oxen and stretches one of his legs backwards to

make the plough clearly perceptible to the audience. The costumes of the character of the plough have to be specially designed. The colour of the cloth used for this purpose should be brown colour to symbolize the colour of wood. The face and the body are also covered with skin- tight costume with only the eyes to be seen. In the play, *Chandalika*, evil spirits have been shown as characters. The colour of the costumes for these characters has to be suitably made in white colour with flowing garments and tied around the waist and the hair left free.³⁴⁴ No make-up or ornaments have been used for these characters.

It is a challenge in any dance drama to produce an effect of fire on the stage, without actually causing it. Normally, in any performance, the effect of fire can be brought out very successfully using the effects of light. However, in *Haravilasam*, a unique technique has been used to represent fire. In the scene wherein Sathi resorts to self-immolation, a new technique has been used to depict fire. The performers move fast in a circle around Sathi raising their hands and causing the movement of costumes to make the audience effectively see that it was fire due to self immolation. Thus, this effect of fire has been brought in only through costumes without resorting to use of make-up, ornaments, or hair style. This shows the immense creative and imaginative thinking in projection of an object as a character. The famous critic and scholar, Kapila Vatsyayan also appreciated Chinna Satyam in this regard.³⁴⁵

Aharya for birds and animals

Traditionally, Kuchipudi Bhagavatas utilized masks for a good effect. Nritya Rupakas also follow this procedure of the predecessors and use additional techniques to draw the optimum visualization to make the imaginary characters appear live on the stage. Most of the animals are four legged. Therefore, two artistes are required to show the performance of animals. Two artistes stand and bend forward. The artiste on the front wears a mask of the desired animal. Both

³⁴⁴ Chinna Satyam, Vempati. "My Experiments with Kuchipudi", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 62.

³⁴⁵ Chinna Satyam, Vempati. "My Experiments with Kuchipudi", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 63.

the artistes are covered in a stitched cloth with a tail at the back, according to the colour of the animal. They wear full pants of the same colour as their cover. Most of the animals are created in the same pattern, except for the mask, which changes according to the animal.



Figure 4.17 Kamadhenu (Kshirasagara Madhanam)

In the characters of peacock and deer, half masks are used. The entire body, except the face, is covered in tight fit with a blue cloth for the character of peacock. Seat bit with short frills is attached with feathers at the back. The feather cords are stretch of feathers or tail with pull and push movements while dancing. In the same way, the characters of deer are also covered with a suitable colored cloth from head to foot. Half mask attached with horns is used. The characterization of birds and animals in Nritya Rupakas is unique. *Aharya* of the characters in Nritya Rupakas is given in Appendix - F.

Jewellery and ornaments: Jewellery and ornaments has been major elements in Nritya Rupakas. The type and size of ornaments are prescribed for the characters, depending on the role they play. The ornaments are different for different classes of characters, and these can be classified as ornaments for: (a) divine characters, (b) royal characters, (c) seers, and (d) common people.

The performers use three kinds of jewellery. These are: (a) stone studded jewels, (b) gold-plated ornaments, and (c) temple jewellery. However, excessive dazzle caused by these could reflect on the face of the performers, due to the powerful lights on the stage. Therefore, these have been replaced by stone-studded silver jewellery with gold-plating. A practice has set

in for use of temple jewellery for female characters and use of gold plated ornaments for male characters.

Ornaments for female characters: Ornaments of female characters comprise of: *sun, moon, ragidi*, hand band, ear rings, nose rings (*Nattu, bulaki*), necklace, long chains like *kaasulamala, mamidimala, pearls chain, vaddanam, bangles, armlets* etc. A specific ornament ‘*nallapusalu*’ is used, as per the requirements.

Ornaments for male characters: The ornaments for the male characters comprise of: *Kundalalu, Bhujakeerthulu, Bajubandhulu, Vaddanam*, pearl necklace and ornaments for the wrists and waist. Gods and Kings wear a *Jandyam* made of cotton thread. Particularly, modifications were made in crowns as per the requirement of the plays.³⁴⁶

Hair style: One can observe three kinds of hairstyles for female characters in these plays. These are: (a) *Vaalujada* (a braid), (b) *koppu* (coiffure), and (c) loose hair. Braid (*Jada*) has attained a position of significance and a role in itself. It is a personification of not only female grace, but also ego. Therefore, Sathya Bhama’s braid has attained a position of great importance in Kuchipudi Bhagavata performances. The movement of braid in these performances enhances the grace, beauty, and conveys the mood.

Different hairstyles are used in the performance, depending upon the character and sequence of the story. Full bun, half bun modes of synthetic hair, artificial flowers and three bunches (*kuppulu*) are used in the decoration of the braid. When it is a knot, it can be full bun or half bun, with the rest of the hair arranged around the bun and fixed with pins. Thereafter, decoration with artificial flowers is made. For loose hairstyle, after decorating the buns, the hair is left free. Wigs are used for the male characters, according to the requirement of the character.

Costumes: A major development that has occurred due to Nritya Rupakas has been introduction of stitched costumes for the characters. Particularly, the seven-yard *sarees* of the female characters and long *dhotis* of male characters have been replaced by stitched costumes.³⁴⁷ These

³⁴⁶ Interview with Shekar, a disciple of Vempati Chinna Satyam on 15th Dec 2015.

³⁴⁷ “I look at Vijayanagara sculptures of women and had my dance costumes patterned after them, with the tucking in at the middle. Now every one sports the same kind”. Ranga Rao, V.A.K. “The Transformation of Kuchipudi Dance, The Doctor’s Perceptions & Performance”, *Sruti*, 51/52, Dec 1988-Jan 1989, p. 60.

are stitched for perfect body measurements. The full blouse and the mantle are tucked into the *Pyjama*. Full-length frills are attached for the front portion of the *Pyjama*. A *gochi* is attached to the bottom of the *Pyjama* and the other end of it is tucked behind the *Pyjama* at the backside. A seat bit is attached to the left side of the *Pyjama*, turned around, and fixed to the left side. A *Nritya Rupaka* is composed to cater for full fledged and full stretched movements. Hence, there is a need to take a lot of care of the dress to obviate retarding of free movements of the body and, at the same time, to ensure that it is comfortable. Sometimes, skirts are also worn. These are short in length, compared to the *Pyjama*. Normally, high quality *sarees* such as *Kanchi Pattu* or *Dharmavaram* with long *Jaree* borders are used for designing the costumes. One advantage of pre-stitched costumes is that the performers can change their costumes quickly within a short spell of ten to fifteen minutes. Since the *Nritya Rupaka* is a group performance and involves many performers, there is advantage in making the same performer enact two or three roles by using suitably stitched costumes. Costumes for male characters, playing the roles of divine and the royal characters are stitched in the same pattern, with the difference that, instead of full length frills, side frills are stitched. For the upper part of the body, a *Jaree* border cloth (*uttariyam*) is used. For females playing the roles of male characters, body bit with skin colour and blue colour, according to the character, is used. Vempati Chinna Satyam intended to make costumes and make up as aesthetic as possible.³⁴⁸ He had given to use pastel colors in design of the costumes. Thus dark colors, absorption of light and such impediments in visual clarity were sought to be avoided.

Make-up: The Kuchipudi performers, as also Surabhi performers and drama performers up to 1960s, used to prepare make-up material and apply make-up themselves. In keeping with the vast changes such as advent of open-air theatres, indoor auditoria, development of technical and lighting arrangements, there have been major changes in make-up. In the older times, make-up appeared crude and odd in the presence of lights. Subsequently, there has been use of advanced make-up material. In addition, the process of make-up by specially trained make-up men has started. As the make-up methods improved with technology, and professional make-up artists

³⁴⁸ In the words of Chinna Satyam, "I like to pay a great deal of attention to costumes". Interview with Vempati by Ranjani Siagal. "Maestro Vempati Chinna Satyam's U.S. Visit - An Interview", *Nartanam*, Vol. IV, No. 3, July-Sep., 2004, p. 33.

emerged, sophisticated make-up methods to suit the stage, films and TV, etc., proliferated.³⁴⁹ A wide range of cosmetics, which suit to different skin types, features of artistes, the occasion and sophistication of lighting is now available. Make-up has become a major component and an important part in the personality of a performer. In addition, the performers are knowledgeable and aware of the various make-up methods. The performers are also taking a number of precautions. For instance, the face is wiped with sponge containing *udukulum* with two drops of water to prevent any rashes due to allergy from the make-up. Pan stick is applied in an even way to the face. By applying the face powder lightly, the sweat is absorbed. Thereafter, pan cake would be applied to the face with a wet sponge. Egyptian dark is applied to the sides of the nostrils and chin. Then pan cake is used to highlight the nose, chin and the portion below the eyebrow. Eyebrows are highlighted by use of a light brown colour by the mixing *kajal* with a small amount of lipstick. The beauty of the eyes is enhanced by use of *kajal* to make elongated lines. For eye shades, shiny pink shade powder is applied and eyelashes are applied with mascara. Cheek rose is applied to the sides of the eye. Lipstick in bright red colour is applied. Finally, the forehead is decorated with a *Bottu* (a round or elongated mark in red colour in the centre of the forehead). Make-up can always make round faces appear elongated – and vice versa. The seriousness of a demon character, the dignity of king's character, the royalty in Rama's character, the tenderness of Sri Krishna, or the characteristic feature of any character, is possible only with proper make-up.³⁵⁰ Make-up helps the performers to ensure that the face is made to appear to the audience in a beautiful appealing way in keeping with the role. When women perform male roles, the natural femininity in their faces is made not to appear. Make-up helps in projection of gentle faces as cruel, cruel faces as royal or young faces as old.

Stage Properties: The stage is an important element in any performance. In the classical treatises on Indian dramaturgy, several stipulations have been made for the *Natya gruha* (the theatre), which includes the stage.

³⁴⁹ Rajyalakshmi Seth. "Aharyam in Kuchipudi dance – changing trends", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. 1999, pp. 55-60.

³⁵⁰ Interview with Kesavarao, a senior make-up artist on 23 Dec 2015.



Figure 4.18 Symbolisms of Kailasa and Vaikunta (Haravilasam)

One innovation that has been introduced in Nritya Rupakas is that the backdrops are now being set symbolically, to suggest the setting. For example, a curtain of painted swans is placed to suggest Brahmaloaka; crescent moon and *Thrisula* to suggest Kailasa. Palaces are represented by hanging pillars of cloth material. The arch painted at the top is in the pattern of a throne. Painting of trees is done to represent gardens, woods and forests. For seating arrangements on the stage, foldable tables, covered by different decorated clothes, are being used. For the Nritya Rupaka, *Sripada Parijatham*, a large set has to be used. In the climax scene of the dance drama, the *Gharbha Gudi* (sanctum sanatorium), the main idol of Lord Venkateswara and the idols of Jaya and Vijaya have to be placed. Hence, the breadth of the stage has to be sufficiently large for this set. This dance drama has been performed mostly in some foreign countries. In India, most of the stages are small and, hence, very few performances of this dance drama had taken place.³⁵¹

“The stage of a contemporary theatre is divided into two main sections: (a) the acting area (the area on which the action of the play takes place in full view of the audience), and (b) The working area (the area used for the storage of scenery and furniture and for the assembly of actors prior to their appearance in the acting area). This area should not be visible to the audience”.³⁵² “A notable feature of the Nritya Rupakas has been that the sets keep changing from one scene to the next one. The sets are changed within a short period of two to three minutes

³⁵¹ Interview with Shekar, a disciple of Vempati Chinna Satyam on 15th Dec 2015.

³⁵² Adi Marzban. “Theatre Architecture and Stage Setting”, *Sangeet Natak*, Vol. XXXVIII, No. 4, 2004, p. 91.

during the period of lights off”.³⁵³ For instance in *Haravilasam*, the Daksha Sabha (the court of Daksha), which consists of all the seating arrangements for the guests, *devathas* and *rishis* is shown. The very next scene shifts to Kailasa with Siva and Parvathi therein. Therefore, immediately after the first scene of the Daksha court, the pillars, the throne and the seats have to be removed. The lights are put on while Siva and Parvathi are seated on a stool with crescent and *thrisula* attached to it. These changes have to take place within a span of two to three minutes. After the scene, they have to convert the sets have for Daksha *Yagnya*.

Lighting: In Nritya Rupakas, aesthetic beauty and wonderful performances can be achieved by creative use of settings, side wings and backdrops on the stage. In Nritya Rupakas, all the effects are brought about and shown through dance form only, even though these effects could be achieved by proper use of lighting. Lighting techniques have been used for effects, but there is no total reliance on lighting techniques. Lights are switched off for a few minutes, after completion of one scene, and before the beginning of the next one. This gap is used for the arrangements on the set. In addition, spotlights are used to focus on a particular object. For example, in the scene of *Sathi Dahana*, a spot light is focused at a particular place. The character playing the role of Sathi has to jump into ambers of fire and the flames will have to consume her. This is set in a particular place on the stage. All the lights on the stage are put off, making the stage dark. But one spot light is focused on the spot in the stage where the scene is enacted. By doing so, the specific subject is highlighted and concentration of the audience is focused on the performance.³⁵⁴ Thus, lighting enhances the performance of the actors and is an essential component. For proper effects, there is a requirement of proper utilization of lighting. If not properly used, the lighting can cause inconvenience to the performer and impede the performance and divert the attention of the audience from the theme. Lighting has to be used in a

³⁵³ “The stage design should make the distance through which each piece of scenery may be moved as short as possible so as to economize on labor and time, the essence of any scene change being great speed”, Adi Marzban. “Theatre Architecture and Stage Setting”, *Sangeet Natak*, Vol. XXXVIII, No. 4, 2004, p. 91.

³⁵⁴ “This kind of sets and lighting technique is criticized by some as cinema setting and some as ‘visual aesthetics’. ‘In *Haravilasam*, the sets and lighting resembled a cinema setting!’ Sastry, K.N.T. “Ballet – Kuchipudi Style, centre spread”, *Evening News*, Saturday, Sep, 3, 1988. “If I am asked to mention one single major contribution of Vempati to Kuchipudi, I would say his visual aesthetics”, Nagabhushana Sarma, Modali. “The Artiste as a Visionary: Guru Vempati Chinna Satyam’s Contribution to Kuchipudi”, *Nartanam*, Vol. IV, No. 3, July-Sep, 2004, Kuchipudi Kalakendra, Mumbai, p. 20.

skillful manner to help the performer to enhance the performance and it cannot be allowed to become a dominating factor and relegating the performer and the performance to the background. Light cannot be allowed to become the main highlight of the performance.

Thus, the make-up, costumes, stage properties and lighting play a vital role in success in Nritya Rupaka. The socio-economic and cultural changes that occur in the society naturally find a place in dances and dramas in some extent or other. More importantly, technology has transformational effect. Exponents like Vempati Chinna Satyam fully made use of such changes and brought about creative and innovative practices in *Aharya*.

Satwikabhinayam

The *Satwikabhinaya* has to be the centre of the Nritya Rupakas. Kuchipudi Bhagavatas ensured that *Satwikabhinaya* is elevated among the *Chaturvidabhinayas* in their performances. Even Vempati Chinna Satyam, who is known for the extension of *Angikabhinaya*, also emphasized on *Satwikabhinaya* with equal priority.³⁵⁵ In traditional Indian literature, certain characteristics have been laid down for the various components of an epic. The characterization of the *Nayika* (heroine) is one of the important components. Most of the Yakshaganas of Kuchipudi tradition revolves around female characters such as Satya Bhama, Usha and Sasirekha. These characteristics naturally permeated to Nritya Rupakas.

In the works of Vempati China Satyam, the *navarasas* are equally portrayed. The performances are known for a fine balance of *rasas* in the minds of the viewers through artistic excellence.

Equal strength of script, music and dance has been shown in two special *Daruvus* ‘*Agarudhoopa lathika vole...*’ and ‘*Veenameediki buddhi podu...*’ in *Rukmini Kalyanam*. Script and music have been described in the previous sections of this chapter. Therefore, it is necessary to observe the scope for performance of *Satwikabhinaya*.

Rukmi, brother of Rukmini, arranges the marriage of Rukmini with Sisupala. Rikmini is in deep adoration of Lord Krishna, whom she happens to have seen in her dream. Since then, she

³⁵⁵ “I chose to largely confine myself to Angika and Satwikabhinayas”, Chinna Satyam, Vempati. “My Experiments with Kuchipudi”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 61.

longs for his presence. She refrains from food and other routines. She cannot even spend time playing the Veena, which is her most favorite pastime. Pangs of separation are expressed through this song:

Agarudhoopa lathika vole

Avasamayene manasu

Egasipoyene manasu

Entha verridemanasu

It is difficult to convey any emotion with mere hand gestures. It has to be expressed through feeling and emotions of the characters. Thus, Rukmini's heartfelt attachment for Krishna and her loneliness are depicted through her emotions and expressions. Rukmini's longing for Krishna and her passions have been properly expressed through sighs and heavy breathing.

The *Daruvu* '*Veena meediki buddhi podu*' entirely contains the *Satwikabhinaya*. It has been performed in a sitting posture, without any dance movements. In this *Daruvu*, pangs of separation reach a peak. Her sobs could not be controlled by any of the services of her maids. Food becomes bland and water, distasteful, as her suffering rises. She finds relief only in the thoughts of Krishna. The poetic expression of her eyes becomes clouds of rain in the month of *Sravana*, denoting a burst of tears. To convey this expression, the artiste has to portray *Asruvu*, a *Sthayibhava*, *Chinta*, *Dainya*, *Moha* or *Glani* etc. *Sancharibhavas*. The artiste must involve herself fully to effectively convey these feelings and to the audience.

The Dakshayini *Dahana* scene of *Haravilasam* is a classical example of *Satwikabhinaya*. Dakshayini attends Daksha's *Yagnya*, uninvited. She is annoyed with her father's humiliation of her husband, Siva. She even feels betrayed as the seers, gods and other invitees keep listening to her father's disrespectful words towards Siva. Thus, she burns herself with annoyance, anger, humiliation, despair and several feelings of distress, which force her to end her life. All these expressions are given importance with an effective script, apt music, effective lighting that draws the rapt attention of the audience to forget the real surroundings and step into the moods of the character on the stage and experience the emotions of the role and reactions of the characters concerned.

In *Chandalika*, one can observe several shades of *Satwikabhinaya*. Chandalika is not allowed to buy flowers, milk and bangles for reasons unknown to her. She is left blank faced. She is verbally humiliated and she weeps. She then turns remorseful and aggressive. In despair and anguish, she curses God for giving her birth of an untouchable. When a Buddhist monk seeks water from her, she feels pandemonium and faces a dilemma whether serving water are not. Chandalika feels astonished at his treatment as a fellow being and feels happy. She feels sad at the departure of monk and requests her mother to bring him back with her witchcraft. She feels ashamed for her misdemeanor and repents when the monk is dragged to her doorstep. Finally, she finds peace with herself as she is enlightened in Buddha and renounces worldly things. All these emotions have to be displayed through *Satwikabhinaya*.

Usually, the pangs of separation are shown for the character of *Nayikas* in most of the *Nritya Rupakas*. In some *Nritya Rupakas*, the same is shown for *Nayaka* (male) characters, such as Siva in *Haravilasam* and *Ardhanareeswaram*; and Srinivasa in *Srinivasa Kalyanam*. In *Haravilasam*, Siva is depicted as being at different times romantic, reluctant, unconvinced, sad, angry, furious, revengeful, pensive, meditative, calm and peaceful. The story offers an excellent scope for portraying the different *rasas* through *Nritya* and *Abhinaya*. Lord Siva dances the *Pralaya Thandavam* in fury and despair due to despair of the separation of his consort and goes through the pang of separation. In *Nritya Rupakas*, equal importance is given to *Angikabhinaya* in *Pralaya Thandavam* and *Satwikabhinaya* through the portrayal of Siva's tenderness and gentleness. Another example of *Satwikabhinaya* is '*Indira priyendira sundara madhu swapnendira*' of Lord Srinivasa in *Srinivasa Kalyanam*.

Satwikabhinaya can reach its excellence, only if there is appropriate response and reaction from the co-characters. The best example can be seen in *Rukmini Kalyanam*. Sisupala remains static while his dancers perform around him. But he is seen reacting to a graceful dance with passion and tinge of intoxication for a better depiction of his character.

4.8 Presentation of Nritya Rupakas

The *Nritya Rupaka* performance has to be analyzed in the following aspects:

- (a) Composition and rehearsals, and
- (b) Presentation of performance

Composition and rehearsals: Before examining the presentation of Nritya Rupaka, important aspects, like the process of composition of lyrics, music and literature, selection of characters and rehearsals, need to be analyzed

Vempati Chinna Satyam used to select and decide the theme. He used to consult the literature, books and the *pundits* to have a comprehensive understanding of the story. Then, he would formulate the scene-by-scene narration. Then, he would give this to his writer.³⁵⁶ Thereafter, in keeping with the requirements of the poet, he would select a song sequence or a poem, and mould the character accordingly. The grammatical aspects like rhythm and meter would be left to the poet. However, he would require the writer to re-write the portions, if the scene could not get the effect. On some rare occasions, modifications were made, even after completion of the performance.³⁵⁷

The Nritya Rupaka is composed after compiling literature, music and *jathis*. However, before that, he would select dancers who are fit for those roles. The important criteria for assigning a role are: physical features and acting capabilities. There was no place for seniority, or recommendation.³⁵⁸ Vempati Chinna Satyam would select female performers for characters like Vishnu and Krishna. There was no specific number for characters for roles, such as companions, *apsarasa* and *narthkis*. However, he would ensure that stage was full and the maximum number of people got opportunities. Therefore, around six to eight people were given a chance. However, he would select only those students who gained some experience by solo performances after dance training as performers in Nritya Rupakas. Thus, experience as a solo performer was an essential prerequisite to participate as a dance performer in the Nritya Rupakas.

After selection of characters for the role, Vempati Satyam would do choreography. He would first visualise a scene, before designing the dance sequence. The dance composition took

³⁵⁶ Ranga Rao, V.A.K. "The Transformation of Kuchipudi Dance, The Doctor's Perceptions & Performance", *Sruti*, 51/52, Dec 1988-Jan 1989, pp. 55-62.

³⁵⁷ "Right from the moment we conceived the theme of *Srinivasa Kalyanam* myself, Bhujangaraya Sarma, Sangeeta Rao were constantly discussing and each time modifying and composing either the script, or the music, to suit the needs of the performance" Chinna Satyam, Vempati. "My Experiments with Kuchipudi", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 62.

³⁵⁸ Interview with Dandibhotla Vaikunta Narayana Murthy.

into account all the relevant aspects – scene, appropriate body movements, facial expressions *Lokadharmi*, *Natyadharmi*, *rasa*, contextual and content – wise appropriateness.

After completion of choreography, there had to be rehearsals and all the performers without exemption should be present. There would be rehearsal of all the scenes. One day prior to the performance, he used to have the rehearsal with make-up and costumes.³⁵⁹ The make-up and costumes were attended to with special care. Then, the material for the settings and paintings for the scenes would be prepared. This is the completion of the first stage.

Presentation of performance: As per the Hindu tradition, any program commences with the prayer to Lord Ganapathi. Kuchipudi Nritya Rupakas also follow the same procedure. Kuchipudi Yakshagana performances normally commence with chanting of the *Sloka*, ‘*Agajanana Padmarkam*’. All Nritya Rupakas, except *Kshirasagara Madhanam*, commence with the following prayer to Lord Ganapathi:

Girjarnava Purnendum
Samanchita Kalandhim
Apasta Vighna Tamisram
Surpakarna Mupasmahm

The prayer to Ganapathi is rendered from the background. This is followed by the following prayer addressed to Goddess Saraswathi Devi (consort of Lord Brahma and presiding deity of arts and education):

Vani Paraku Geervani Paraku
Veenavimochana Paani Paraku

The prayer song of *Kshirasagara Madhanam*, written by Devulapalli Krishna Sastry, is as under:

Hariharulaku Naluvaku
Saagaragirijalaku

³⁵⁹ Interview with Shekar, a disciple of Vempati Chinna Satyam on 15th Dec 2015.

Palukuthallikini

Vighneswarunaku Hanumanthunakunu

*Varadhunaku Namasthuthulu Navagrahamulakun*³⁶⁰

Here, the prayer is extended to Hari, Hara, Brahma, Lakshmi, Parvathi, Saraswathi, Vighneswara, Hanuma and *Navagrahas* (nine planets). The recitation is in the meter similar to *Ardhachandrika*. The salutation to *Navagraha* is found only in this Nritya Rupaka. After this, there would be recitation of especially composed song, containing the words, *Amba Hecharika*.

In some Nritya Rupakas, reference to the theme (*Nataka Prastavana*) is contained in the prayer song. In some cases, the reference to the theme is separately spoken in free verse. This is not done by the Sutradhara on the stage, but is given out through a background song. After this, in some Nritya Rupakas, there would be a narration song and the dance is performed by six to eight female dancers in a group formation. The characters enter the stage, as per the requirement of the story. In some Nritya Rupakas, the *Pravesa Daruvu* of the heroine is from behind the screen. Two performers hold a transparent cloth and usher in the heroine till the middle of the stage and leave her there. For instance, in *Rukmini Kalyanam*, the introduction of Rukmini is done by use of the screen as already mentioned. In the Nritya Rupaka *Ardhanareeswara*, the main character, Ardhanareeswara, is introduced from behind the screen. However, in the same Nritya Rupaka, the characters of Parvathi and Ganga and, in *Haravilasam*, Dakshayini and Parvathi enter the stage directly, without a screen.

In Nritya Rupaka, there is a clear-cut division of a scene with several acts. Lights are put off between the end of one scene and commencement of the next one. In Nritya Rupaka, there could be eight to ten scenes, depending on the story. The entry and exit of the characters of the Nritya Rupaka are in a systematic way.

In Nritya Rupaka, there is no scope for such spontaneous and independent performance of the dancer. The entire performance is pre-planned for the both dancers and singers. If repetitions in some lines of song or movements of dance are required, these are decided and fixed in advance by the choreographer and these have to be strictly followed by the dancers,

³⁶⁰ Unpublished manuscript of *Kshirasagara Madhanam*.

singers and the orchestra. Thus, the entire performance is structured to the minute detail of dance and song.

In rare cases, even after the completion of the Nritya Rupaka performance, some alterations are made where found necessary after review. Sometimes, long *Jathis* are arranged and the song may have more stanzas, culminating in refrain in each time and it might drag. In such cases, the performance would be made more attractive to the audiences, by removing some repetitions and making some adjustments.³⁶¹

A very distinguishing feature of Vempati Chinna Satyam's Nritya Rupakas has been that these were dance and drama scenes blended expertly into a scintillating performance. The Nritya Rupaka performance starts with a lively dancing with a host of dancers dancing with vigor and artistic excellence in their costumes of contrasting colors. This scene would be followed by an equally interesting drama sequence. Thus, dance and drama are used in a very appropriate and apt sequence to make an enthralling and captivating performance.

Lokadharmi and Natyadharmi

Any performance will have optimum success when it reflects life and, at the same time, away from life. For dance, to reflect life is *Lokadharmi*. However, for the literature and gestures in the dance to be different from those of the practical world, is *Natyadharmi*. Bharata had mentioned the world as a standard for the dance. At the same time, almost in every chapter of his treatise, he insisted that whatever has not been mentioned by him in his treatise should be taken from the world. If Nritya Rupaka completely synchronizes to the world, it loses its essence and specialty and if totally different from the world, it would cease to have credibility. Therefore, the two elements *Lokadharmi* and *Natyadharmi* should be properly taken into account in any performance. One can observe both these aspects in the Nritya Rupakas.

Lokadharmi is useful in composing the characters that reflect the contemporary society. For instance, *Chandalika* is a common social character. Therefore, in accordance with the contemporary social life, there should be *Lokadharmi* and, at the same time, due to the

³⁶¹ Ranga Rao, V.A.K. "The Transformation of Kuchipudi Dance, The Doctor's Perceptions & Performance", *Sruti*, 51/52, Dec 1988-Jan 1989, pp. 55-62.

importance of the Nritya Rupaka, *Natyadharmi* should also be reflected. Chandaliika exhibits the normal day to day chores of a normal person like getting up early morning, properly arranging beds, sweeping and cleaning in front of the house, etc. The Nritya Rupaka commences with these daily chores. In *Srinivasa Kalyanam*, the character Vakulamatha³⁶² has been built up as *Lokadharmi*. Vakula in an aged person and making this character dance is not appropriate. So, Vakulamatha lives in the memories of Krishna imagining³⁶³ that she has been making him take bath, decorating him with *thilakam* and singing lullabies for him. The performance keeps on continuing as *Lokadharmi*. At the same time, Sri Krishna keeps dancing.

In *Siva Dhanurbhangam*, the narration song is in the form of a Harikatha. The make-up and the action of the performer are in keeping with society (*Loka Sadrusam*). While singing the Harikatha, the performer follows *Lokadharmi*. This is reflected in the steps of dancing, *Muktaies*, movements in circles, adjusting the garland in-between, etc. At the same time female dancers, perform the dance, with hand gestures and other movements, which reflect *Natyadharmi*. In the same dance drama the actions of sailor and the fisherman reflect *Lokadharmi* that is in common life.

In *Haravilasam*, *Lokadharmi* is also given due importance, along with *Natyadharmi*. Dakshayini is born in the next birth as Parvathi to Menadevi and Himavantha. *Lokadharmi* is reflected in the acts of the parents, who show love and affection to the infant. This is reflected through the *Lokadharmi*. These acts include putting the baby in the cradle, swinging the cradle, giving her a bath, decorating her with *bottu* and putting *kajal* in her eyes to ward off the evil eye. Also, the activities during the marriage of Siva and Parvathi reflect *Lokadharmi*.

In *Srinivasa Kalyanam*, characters like milkmaids and fortune tellers bring out *Lokadharmi*. Nritya Rupakas have been composed to include *Lokadharmi*, in accordance with the contextual relevance, suitability for the occasion and the nature of the character.

³⁶² “In her previous birth, Vakula was Yasoda, the foster mother of Krishna. Though Krishna was with Yasoda throughout his childhood, Yasoda could not witness Krishna’s marriage. Yasoda takes birth as Vakulamatha and ensures that she performs the marriage of Lord Srinivasa with her own hands”. Chinna Satyam, Vempati. “My Experiments with Kuchipudi”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 62.

³⁶³ “Any mother rejoices imagining the child, even in his absence. Then it occurred to me why should I not create a child Krishna for Vakulamatha and it quickly took shape in the dance drama”, Chinna Satyam, Vempati. “My Experiments with Kuchipudi”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 62.

In Nritya Rupakas, due importance of *Lokadharmi* has been given, but it is considered that they lean more towards *Natyadharmi*.³⁶⁴ The performer exhibits the characteristics of the nature of the character by the suitable hand gestures, actions and emotions. The characters attain their full potential. Dancers appear to play the roles. The portrayal of objects as characters and making animals and birds dance is characteristic of *Natyadharmi*. In *Srinivasa Kalyanam*, the milkmaid makes the characters of the cow and calf dance. With the lines, ‘*Kaalu kadipithe acharale kannappagistharandi*,’ the characters of cow and calf make movements of the feet *Anchitha* and *Suchi*, while the song is being sung.



Figure 4.19 Golla Bhama (Srinivasa Kalyanam)

Showing an object directly on the stage is *Lokadharmi*. If the object is portrayed as a character, it becomes a *Natyadharmi*. Chinna Satyam showed the *Kalpavriksha* generated out of milk ocean as a character and, hence, *Natyadharmi* was followed. *Natyadharmi* is established by making the inanimate as dynamic and by projecting the dynamic as inanimate. For instance, Brahma has to be projected as one with four faces. Therefore, if the character is attached with one face on each side and one at the back and the four faces are shown, it becomes *Lokadharmi*. But if the four faces are reflected in a symbolic way and the four faces are moulded in the design of crown, it becomes a *Natyadharmi*.³⁶⁵

Rishis are supposed to have docile nature (*sathvaguna*). It is normal to make the characters playing the role of *rishis* to sit on the stage, bless others, teach others, etc. But if such

³⁶⁴ Sangeeta Rao, P. “Kuchipudi Sangeeta Nritya Rupakam”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1999, p. 22.

³⁶⁵ Interview with Dhandibhotla Vaikunta Naryana Murthy.

characters are also made to change their stance, gestures and exhibit dance movements that become *Natyadharmi*.³⁶⁶

Thus, Vempati Chinna Satyam used *Lokadharmi* and *Natyadharmi* judiciously, in keeping with the nature of the character and the scene. However, on critical analysis, it is seen that, even though he used *Lokadharmi* as required, the *Natyadharmi* was given more prominence and importance in his works. Also, he achieved *Natyadharmi* by creative and innovative construction of the scenes and brought in dynamism and expressiveness to even inanimate objects.



Figure 4.20 Scene of Mangalam (Kshirasagara Madhanam)

All the performers assemble on the stage at the end of the performance for the *Mangalam*. Though there is no dance sequence, the performers stand and tap according to the beat. After the *Mangalam*, the performers and orchestra are introduced to the audience. Thus, all the performers get recognition, and the credit for the performance goes to all the performers and the entire team - and not to the choreographer alone. The team of Vempati Chinna Satyam consisted of dedicated artistes, lyrists, musicians, music directors, orchestra etc. The success of the performances has been due to the commitment, dedication and involvement of all the artistes. An artiste in a small role in these performances too would get ample recognition. The group

³⁶⁶ Vigorous dance movements can be observed in the dance of Sukracharya, in the *Pravesa Daruvu* of Bali Chakravarthi in *Kshirasagara Madhanam*.

effort of the artistes took Vempati Chinna Satyam's Nritya Rupakas to the heights of excellence and glory.

Nritya Rupaka is a co-operative and coordinative effort. Factors such as a literature, music, dancers, make-up, costumes, settings, lighting and orchestra contribute to the success of the performance. Deficiency in any one of the factors could affect the overall performance.

Summary

Nritya Rupakas were evolved in the latter half of the twentieth century. Much of the credit for this can be given to Vempati China Satyam. The scripts were got written for the specific purpose of the performance. These were developed to be in keeping with the requirements of the contemporary social life. The themes were mostly mythological and there was one with social theme. Literature reflects the contemporary trends. The influence of drama companies and cinema are discernible in the Nritya Rupakas. *Vachikabhinaya* has been eliminated. Full-fledged *Angikabhinaya* has been given importance. The number of performers on the stage increased and only those who had experience in solo performances were allowed to play main roles. *Aharya* had undergone vast changes and in keeping with the latest trends and technology. Some male roles were played by female performers. While *Lokadharmi* had its place, *Natyadharmi* was predominant. A notable change has been that objects, animals, birds, and even phenomenon were projected in *Natyadharmi*. Emergence and flourishing of Nritya Rupakas has a major impact on the preservation, transition and transformation, but the tradition of Kuchipudi remains the same.

Chapter – V

Transition and Transformation

5.1 Introduction

This chapter brings out the salient aspects of changes in Kuchipudi Bhagavatam, that have occurred since the days of *Bhama Kalapam* and analyze the causes and nature of these changes with the objective of visualizing the futuristic perspective of the art form.

5.2 Tradition

The simplest definition of tradition is : “a way of thinking, behaving, or doing something that has been used by the people in a particular group, family, society, etc., for a long time; the stories, beliefs, etc., that have been part of the culture of a group of people for a long time.”³⁶⁷ A tradition is a “belief or behavior passed down within a group or society with symbolic meaning or special significance with origins in the past.” It involves “the handing down of information, beliefs and customs by word of mouth or by example from one generation to another without written instruction.” Tradition also means “characteristic manner, method, or style.” The word tradition also refers to “a log or inherited way of thinking or acting.”

The concept of tradition has several interpretations. It can be “a set of cultural ideas, regarded as a coherent unit, in which past ideals influence the present patterns of behavior in the group, a recognized set of present practices created in the past that are purposefully mentioned by the group in the present.”³⁶⁸ Tradition is something passed on from one generation to the next. It is generally by informal means, with no change in the item passed on. Tradition is regarded as involving some complex relation between the past and the present. The past sets the precedent for the present and present reflects the past in its adherence to the tradition. Thus, tradition is considered to be a set of pre-existing values and materials particular to the genre, which have been passed from one generation to another. In this process, the pre-existing values

³⁶⁷ <http://www.merriam-webster.com/dictionary/tradition>, accessed on 20th March 2016.

³⁶⁸ Thomas A. Green (1997) *Folklore: an encyclopedia of beliefs, customs, tales, music, and art*. ABC-CLIO. pp. 800. ISBN 978-0-87436-986-1 <https://books.google.co.in/books> Retrieved 26th March 2016.

are more important than the personal tastes of the individual performer. The performance establishes a connection between the present group and their predecessors. Tradition is also important for linking of the past to the present as a form of identity making. This continuity, over time, makes the tradition as something of central importance to the group and takes on something of a sacred role in the group's world view. Tradition reflects continuity of time and also some innovations within. The continuity, or sedimentation, manifests itself through constantly identifiable features and the repeated performance.

A tradition can undergo changes in transmission, even within a small period of three or four generations. However, the essential elements persist in combination with the small changes. These essential elements are recognizable by external observer as being approximately identical as successive.

After its inception, the Kuchipudi Bhagavatam established a tradition with the following characteristics: (a) Kuchipudi Bhagavatam was practiced by a group of *Vaidiki* Brahmins from Kuchipudi village – a small community (b) The art was passed from one generation to another, by oral instruction (c) The performances were by male performers only (d) The performances followed the provisions of the *Natya Sastra* (e) There was a Sutradhara (f) The actor, while dancing, rendered song or dialogues simultaneously (g) The actor had full liberty to exhibit his artistic abilities in dance or song, or dialogue, by enacting the same sequence several times and (h) There was an established structure for the performance, comprising of : sequential items like prayer, *Naandi*, entry of the actors, introduction of the actors, time-to-time announcements by the Sutradhara and conclusion of the performance with a *Mangalam*.

The technical aspects of the dance unique to Kuchipudi Bhagavatulu are:

- (a) *Palugudu Varusa* refers to a series of continuous dance movements, wherein the dancer makes dance steps with his/her feet and walk in a circle and reaching the initial position to continue the dance. This involves dance movements in two steps - making dance movements with the hand, as though plunging a crowbar into the earth, from the left to the right and simultaneously stomping with the right leg and then making movement as though taking out the crowbar from the right to the left and

- simultaneously springing the left foot forward. These movements are performed in two directions (first to the right side of the performer and then to the left). These movements are performed before the circular walk,
- (b) *Vusi* - This is the graceful spring like movement of the body. The performer can enact this in any dance movement, or even while walking in the course of dance. Generally, it is used to demonstrate the feminine grace in body movement,
 - (c) *Venaka Natu* - This is the tapping movement of the feet with one foot in *Samapada* and other one gracefully tapping behind it with *Kunchita pada*. *Pakka Natu* involves dance movement with the feet placed in the position side by side. *Kattera Natu* involves the dance movement with feet placed in a cross position. *Thothumanga* is a dance movement to the tune of *tom tom tadha*. Here, the dancer makes two jumps on the toes at the same place and one jump to the side. This movement is now being called as *tom tom tadha*. *Mandekoppu* involves alternating movements of dance on toes and on feet. Thus, it involves a heavier and more earthbound foot technique. These are the dance movements which are used by the performer to show grace and artistic excellence, and
 - (d) *Chathurasra Soushtavam* is the half stretching position of hands.

The tradition which prevailed for several centuries has undergone changes. These changes are temporal and transformational. One of the salient features of Kuchipudi style has been the ability to absorb and assimilate changes, without detriment to the basic characteristics.

Modernity, on the other hand, is defined as: “An intellectual tendency or social perspective characterized by the departure from, or repudiation of, traditional ideas, doctrines, and cultural values in favor of contemporary or radical values and beliefs (chiefly those of scientific rationalism and liberalism).”³⁶⁹ The characteristics of modernity are: mobility, human equality, secularization, choosing science over superstition, urbanization, and growth of technology as the foremost runner of change. Mobility can be geographic and socio-economic. Human equality has to be considered in terms of opportunities. Secularization means recognition that there can never be absolute or complete change. It has to be seen that there has not been

³⁶⁹ <http://coursesite.uhcl.edu/HSH/Whitec/terms/M/modtrad.htm>, accessed on 29th March 2016.

departure from or repudiation of traditional values and doctrines; there has been change in cultural values. These cultural values have been evolving in accordance with the influence of the spirit of equality and enquiry and the growing trends towards reason and rationalism and scientific temper in the society. While this supposition can be true of all art forms in India, it is more pronounced in the case of Kuchipudi style. In this work the term 'modern' is used in the dictionary meaning of "relating or belonging to the present period in history." The tradition of Kuchipudi dance dramas has been brought out in the preceding chapters. Important changes that have occurred in the tradition due to influence of modernity are duration of the performance, structured performances, reduced role for monologues and dialogues, use of technology etc. A salient feature of these changes has been that these have taken place due to the thinking and vision of maestros and gurus and have occurred from within. Some of the causes can be attributed to the necessity for survival and the quest for taking the art to newer heights and reach.

5.3 Assumptions underlying concept of change

There are certain assumptions regarding change in general and these assumptions hold good for study of changes in dance dramas also. These assumptions are:

- (a) Change is inevitable and natural,
- (b) Change is gradual and continuous,
- (c) All successive stages of changes are higher over preceding stage. The successive stages of changes embody the improvements and innovations over the preceding stages of change and hence tend to be higher,
- (d) Certain stages of change are non-reversible,
- (e) The direction of change is from the simple to the complex, from homogeneity to heterogeneity and from the undifferentiated to the differentiated form and function.

5.4 Transformation

The simplest definition of transformation is: "a complete or major change in someone's or something's appearance, form, etc."³⁷⁰ The understanding of the process of transformation is that

³⁷⁰ <http://www.merriam-webster.com/dictionary/transformation>, accessed on 20th March 2016.

it has to be radical and there are major and not minor changes. For example, transformation can be with the reference to use of a style or singing of a specific *raga* in a particular way. Another example is that music making is seen as transformative experience.³⁷¹ For some, dance is a transformation powerhouse, involving physical transformation, and the soul taking the wheel and one becoming the “mover,” rather than the “moved” by vogue poses which enable people to see the real self of the dancer. Thus, there are concepts of dance for transformation, dance as transformation and transformation dances, etc. However, this part of the work deals with the changes that can be considered as transformational, which have taken place in Kuchipudi repertoire.

Transformation in Kuchipudi has taken place in that from being a traditional art, it has come to be recognized as a classical dance³⁷² in the year 1959. The tradition has undergone transformation in the following aspects:

(a) Social changes



Figure 5.1 Korada Narasimharao and Indrani Rehman propagated the Kuchipudi dance

³⁷¹ Steve Dillon, *Music, Meaning and transformation*, p -4, <https://core.ac.uk/download/files/310/10877450.pdf>, accessed on 23rd March 2016.

³⁷² The term ‘classical dance’ is used in general to refer to Indian dance forms which have their roots in Natya Sastra.

- For centuries, the Kuchipudi Bhagavatam was taught by *Vaidiki* Brahmins to the members of their community only. From the mid twentieth century onwards, the teaching and learning of Kuchipudi Bhagavatam has not been restricted to *Vidiki* Brahmins only.³⁷³ Thus, the social base for the art has widened.
- Till the 1930s, no woman was allowed to be a performer. Gurus taught the dance to some women, for example, *devadasis*.³⁷⁴ However subsequently, women of all communities have learnt and performed.



Figure 5.2 Bhagavatula Vissaiah used to teach devadasis

(b) Historical changes

- The performers at Kuchipudi were organized on the lines of a family clan. They were constituted into specific groups, called *Melams*³⁷⁵, which comprised of two or three

³⁷³ For details please see Chapter II, p.36, 37 of this work.

³⁷⁴ Bhavatula Vissaiah, Bhagavatula Kutumba Sastry, Bhagavatula Ananta Ramaiah, etc., were used to teach Kalapas to devadasis in the surrounding areas. Ramanadham, Chinta. *Kuchipudi Natyacharyula Charitra Putalu*. (Tel), Secunderabad, 1988, pp 49-51. Please see chapter II, p. 37 of this work.

³⁷⁵ Details have been given in Chapter II, '2.12 Origin and growth of Yakshagana of this thesis', pp 31-34.

main performers and one or two instrumentalists, aides, etc. The group was almost permanent in nature. The main performer organized the group, which travelled together. The main performer distributed the remuneration once in a year and the ratios of income-sharing were generally fixed. The artistes continued with their daily religious rituals and cooked their own food while travelling. This system is a thing of the past. There is no unified and cohesive small group of performers (*Melams*) at present.

- Emergence of solo performance has been a unique development. There were solo performances which were used as interludes in Yakshaganas, but emergence of solo as a separate performance is the major development.

(c) Artistic changes

- Music in Kalapas and Yakshaganas has remained in the Carnatic style, even though the Kuchipudi Bhagavatas developed a distinctive style of singing.³⁷⁶ However, in Nritya Rupakas, music has been composed mostly in Carnatic style and introduction of Hindustani and light music is an additional feature.
- An important aspect of Kuchipudi Bhagavatas was that the performers used to possess good knowledge of Carnatic music and they used to sing for themselves while dancing and acting. This feature has vanished and except for very few maestros and gurus, the performers do not sing for themselves. The songs are rendered by singers, while the dancing and action proceeds.
- The performers used to play the same sequences, turning to three sides to face the audience sitting on three sides of the stage. But now, the performers dance, facing the audience in one direction only.
- An important aspect is that, in the traditional way, the main performer decided and performed impromptu on some occasions during his performance.³⁷⁷ Since the main performer was the organizer, he was at will to enact the same sequence in different styles and postures and the accompanying artistes had to follow him. Subsequently, whether it

³⁷⁶ Please see reference no. 147.

³⁷⁷ Spontaneous performance of the artiste is explained in '*Manodharmi*', Chapter-III, pp 110,111.

is a Kalapa, Yakshagana or Nritya Rupaka, the entire performance is structured, planned and rehearsed and the performer has to meticulously adhere to the choreography.

- In olden days, Kuchipudi Bhagavatas used to perform in *chaturasra soustavam*. Now the artistes are stretching their hands fully and have been performing in *soustavam*.



Figure 5.3 Bhagavatula Yagnyanarayana Sarma showing the position of hands in olden days and at present

- Kuchipudi Bhagavatas used to repeat some steps for any dance – *Palugudu Varasalu*, *Mandekoppu*, *Venuka Natu*, etc., which could have been monotonous. Subsequently, such steps have been reduced and/or eliminated and new steps have been introduced. In some cases, the names of the steps have been changed. For example, *Mandekoppu* is now called *Udghaditham*. Thus, some names of steps, which were in colloquial Telugu, are now called by the Sanskritized name given in the *Natya Sastra* or *Abhinaya Darpana*.

(d) Changes in performance

- In the earlier times, the performances were held in the villages and the Kuchipudi Bhagavatas travelled from village to village for the performances. The system of performers' travelling from village to village for performance has ceased.
- The stage was an improvised one, assembled and dismantled quickly. The lighting used to be of castor oil lamps. Now, the performances are mostly in auditoria and make use of all the amenities of modern lighting and sound.

- Kuchipudi Bhagavatas made their own make up. They also made ornaments and weapons out of locally available light wood, called *Punugu* or *Badiga*.³⁷⁸ Subsequently, the use of readymade metal ornaments and weapons has started.



Figure 5.4 Readymade metal ornaments worn by the artistes

- The duration of performance had undergone tremendous change from two to three nights to a few hours and also for 10-15 minutes. It is a matter of conjecture whether any of the present day performers have the stamina to perform for two or three nights, including six hours at least each night and whether the present day audience can endure performances of such long durations.
- For a long time, the Kuchipudi Bhagavatas commenced their performances with elaborate ritualistic prayers and ended these in a similar way. However subsequently, there has been considerable reduction in the ritualistic prayer aspects.
- The most important character in Kalapas and Yakshaganas in Kuchipudi tradition was the Sutradhara. In fact, the Sutradhara in the traditional performances could be compared to a conductor in a music symphony and more. However, in Nritya Rupakas and modern versions of some Yakshaganas, the Sutradhara has been removed. The main functions of the Sutradhara were to provide connectivity of the story in the performance and support to the performer, by singing along with him. At present, singers and *Nattuvangadhara*

³⁷⁸ For more details please see chapter III, pp. 100-103 in this work.

perform the above functions of the Sutradhara. Connectivity in the story is provided by announcements over mike, if required.

(e) Changes in training and pedagogy

- In the earlier times, the training and learning were comprehensive and complete. Each student used to learn almost all the major dance aspects, *Bhama Kalapam* and *Yakshaganas* in their entirety including text and other aspects. However, there was no structured, or institutionalized, teaching or learning. Subsequently, a systematic and detailed academic study has emerged and developed, due to the inclusion of Kuchipudi dance in the various courses and research activities of Universities and dance academies.³⁷⁹
- The Kuchipudi repertoire was taught only in Kuchipudi village. In the last few decades, training institutions have been opened in other places - not only in India, but in other countries as well. Thus, the Kuchipudi dance has transcended geographical barriers.

Causes for transformation are: changes in social, economic and cultural life, changes in attitudes, tastes and outlook of the audience, technological advancements, availability of better systems of stage, lighting, sound, make up etc., advent of drama companies and cinema, exposure to other forms of dance, cultural jumping, etc.

5.5 Major changes

The major changes that have taken place are brought out in this section. These changes can be grouped into three categories as under:

- Changes that can be seen within the genre, i.e., Kalapas, Yakshaganas, and Nritya Rupakas.
- Changes that can be seen in the current practice and emerging trends, and
- Changes, which have occurred in one genre, on account of changes in other genres.

³⁷⁹ For details please see, '2.21 Kuchipudi dance as academics in Universities', Chapter II, p.43

5.6 Changes within the genre - Kalapam

The *Kalapa* has become the base for the dance drama. The difference between *Bhama Kalapam* and *Golla Kalapam* is obviously the theme. While *Bhama Kalapam* depicts the story of Lord Krishna and Satya Bhama and is given the interpretation of the human being's longing to unite with the Almighty (*Jeevatma with Paramatma*), the theme of *Golla Kalapam* depicts the story of human birth and also the nature of oneness of humanity. It has to be noted that *Golla Kalapam* did not replace *Bhama Kalapam* and both were performed. Kuchipudi Bhagavatas worshipped Lord Siva, in the form of Lord Ramalingeswara Swamy, accompanied by his divine consort, Bala Tripura Sundari. There was surge of Vaishnavism in Bengal and Orissa and the Vaishnavite cult made inroads into Andhra Pradesh. Kuchipudi artistes, who worshipped Lord Siva, enacted performances glorifying Lord Krishna, which is considered as Vaishnavite cult. However, enacting performance of the story of Lord Krishna is not contradictory to their personal religious beliefs since they believed in the oneness of Lord Shiva and Lord Krishna.³⁸⁰ *Athma Yagnam (Golla Kalapam)* explains the biological process of human birth. This also condemns animal sacrifices and *Yagnas* and emphasises on the theme that humanity is one. It is also a caustic criticism of the supremacy of Brahmins. This *Kalapam* is in the form of dialogues between a Brahmin and a milk maid, who exhibits maturity, knowledge (both common sense and knowledge of the *Sastras*) in her arguments. Some of the supportive arguments put forth are: '*Mritapindamekam and bahu banda rupam, Suvarnamekam bahu bhubhushanadyam, Gooksheeramekam bahu varna dhenum, Sareeramekam paramatma bhinnam*'. It also explains concepts such as physical body (*stula sareeram*) and astral body (*sukshma sareeram*), the five elements in the body (*panchakoshas - annamaya, pranamaya, manomaya, vignyanamaya, anandamaya*); propositions like '*Janmana jayate sudrah, Karmana jayate dwijah, Vedabhyesena vipratvam, Brahmagnyanena brahmanah*' and how to attain *Brahmanatvam*. *Golla Kalapam* is a serious exposition on the concepts of caste hierarchy. In recent times, the state of human life inside the mother's womb has been projected through the slides, while the performance is in

³⁸⁰ Kuchipude Bhavathas, as Vaidiki Brahmins, practiced Yajureda sandhyavandan three times a day. The following mantra is recited in the course of performance of Yajurveda sandhyavandan: *Sivaya Vishnu rupaya shiva rupaya vishnave; Sivashya hrudayam vishnurvishnuscha hrudayagam sivaha; Yadha Siva mayao Vishnurevam Vishnumaya sivaha*.

progress. Thus, the theme of *Golla Kalapam* can be considered as analytical philosophy. However, both the Kalapas primarily demonstrate the expertise in the art by the performers.

Changes in the script: There is no authentic source to establish the way they were performed, except for some writings and oral accounts of senior gurus and connoisseurs. The proper systematization of *Bhama Kalapam* was assigned by the Andhra Pradesh Sangeet Nataka Academy to Banda Kanakalingeswara Rao, Mahamkali Lakshmi Narasimham, and Vedantam Prahlada Sarma. After examining the existing versions which were nearly one hundred and examining especially the performance script of Bhagavatula Ramaiah, Vempati Venkata Narayana and Chinta Venkata Ramaiah, a modified script was proposed and accepted. This finalized script has been published as *Siddhendra Yogi Krita Bhama Kalapam*.³⁸¹

Vempati Chinna Satyam subsequently in the performances made changes in the script and *Pravesa Daruvu*. He included *Veni Vrittantam* with an abridged script, to facilitate the performance of this Kalapam in about three hours. He took the help of Bhujangaraya Sarma.³⁸² ‘*Attahasamu chesi surala*’, ‘*Varijakshi dwaraka*’, the stanzas which are used in the *Pravesa Daruvu* of Satya Bhama were replaced with ‘*intine chamanthine*’ and ‘*andamuna anandamuna*’. Vempati Chinna Satyam composed certain *Jathis* for the character of Mohini of *Kshirasagara Madhanam*. These *Jathis* are being used by some gurus in the *Pravesa Daruvu* of *Bhama Kalapam*.³⁸³ Swapna Sundari, a well known artiste, made change by rendering dialogues written in Hindi and English for the benefit of non- Telugu spectators.³⁸⁴ The songs were, however, retained in Telugu. Chinta Ramanadham used to ensure that *Daruvus*, such as ‘*enduku kopame*’,

³⁸¹ *Parijatam* of Narukuri, *Bhama Kalapam* of Makarakanri, *Bhama Kalapam* of Mangu Jagannadham, along with these Vankayala Balarama Bhakta, Chamarthi Papaiah, Kalukanti Venkata Swami, Vedantam Parvateesam, Maramganti Seshacharyulu, Tarigonda Vengamamba, etc. scripts were collected. For details see *Siddhendra Yogi Krita Bhama Kalapam*, edited by Kanakalingeswara Rao, Banda. Andhra Pradesh Sangeeta Natak Academy, Hyderabad, n.d.

³⁸² “Each and every Daruvu, right from the *Jada Vrittantam*, was rewritten and choreographed”. Chinna Satyam, Vempati. “My Experiments with Kuchipudi”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 63.

³⁸³ Interview with Vempati Chinna Satyam by Ranga Rao, V.A.K. “The Transformation of Kuchipudi Dance, The Doctor’s Perceptions & Performance”, *Sruti*, 51/52, Dec 1988-Jan 1989, p. 61.

³⁸⁴ Venugopala Rao, Pappu. “Kuchipudi during 1983-93”, *Sruti*, Apr, 1994, p. 24.

neelaveniro neevu’ and *‘ikane emi setu’* are performed³⁸⁵; but subsequently, these *Daruvus* have been discarded by performers.



Figure 5.5 Scholar enacting as Satya Bhama

Changes in the music: Kalapas have undergone changes in music also. The script has been abridged to suit to performance of three hours or so. In music, certain *ragas* have been changed. Some of the changes are as under:

(a) Kuchipudi Bhagavatas used selective *ragas* of Carnatic music. Some of these *ragas* were old and some were to suit the then contemporary generations as well. Being in oral tradition, there was no notation. In 1957, All India Radio, Vijayawada, broadcasted the *Bhama Kalapam* of ninety minutes duration. The script was compiled by Vedantam Parvateesam. Guidance for music was provided by Chinta Krishnamurthy. For this entire Kalapa recording, music was done under the supervision of Voleti Venkateswarlu. For this purpose, Voleti Venkateswarlu systematically notated the singing style of Kuchipudi.³⁸⁶ It was observed by some critics that though it is in the Kuchipudi tradition, at places, some Tyagaraja *Bhani* was evident.³⁸⁷ Also, the style of maestros, like Mangalampalli Bala Murali Krishna and Srirangam Gopala Ratnam, who were experts in Carnatic music, could have given rise to such an impression. However, it could be due to the reasons that *Aarabhi Raga*, which appeared in the *daruvu* *‘enni nerchinavura’* sung

³⁸⁵ Author of this work learnt these *Daruvus* from Guru Chita Ramanadham and performed at Nandigama in 1998.

³⁸⁶ Review of “Bhama Kalapam”, Akasavani Prasrika, (Tel), *Natyakala*, 1957 Dec.

³⁸⁷ Review of “Bhama Kalapam”, Akasavani Prasrika, (Tel), *Natyakala*, 1957 Dec.

in *Devagandhari*, was removed and entire *Daruvu* was notated in *Devagandhari*. To avoid the congestion and to fulfill the continuity, he adjusted some of the notations.³⁸⁸

(b) The *Pravesa daruvu* of *Bhama Kalapam* was originally sung in *Anandabhairavi* or *Mukhari*. When Vempati Chinna Satyam re-choreographed this, Sangeetha Rao changed it to entirely *Bhairavi*. However, the tradition of usage of *Mukhari* is no longer in vogue. Some traditionalists continue to sing in *Anandabhairavi*, and the followers of Vempati Chinna Satyam sing in *Bhairavi*.

(c) ‘*Rave Madhavi*,’ which is in *Ahiri*, has been changed to *Anandabhairavi*.

(d) *Madana Daruvu* is the most peculiar *Daruvu* in *Bhama Kalapam* with many shifts in rhythm and *ragas*. Significant changes have taken place in the flow of *ragas*. The *Pallavi* of *Madana Daruvu* is sung in *Anandabhairavi* and composed in 128 *Akshara kala*, each *kriya* is of 4 *matras* (*nalugu kalla chaoukam*).³⁸⁹ The emphasis is laid on music, rather than *sahityam*, for expressing Sathya Bhama’s deep longing for Krishna. The *Charanas*, ‘*Madana gopala marupadelera sami*’ and ‘*Madana madana madana yanuchu*’ are composed in *Natabhairavi* and *Madhyamavathi* respectively. The rhythm also shifts from slow to medium in these *Charanas*. ‘*Ne tala lene o yamma*’ *Charanam* again shifts from the medium to the higher. In one of these stanzas, Sangeetha Rao composed it to accommodate the tune as *Shanmuka Priya* from *Natabhairavi*, since the *Pratimadhyama* is dominating.³⁹⁰

(e) ‘*Ranguga na meda*’ *Daruvu* is sung in *Todi Raga*. It goes in a typical *Katcheri* style of music, with *Neravu* and *Sangatulu*. Vedantam Satyanarayana Sarma changed it to *Hindola*, as it facilitates more expressions than the *Todi*.³⁹¹

(f) ‘*Endubothivi daruvu*’ is sung in *Mukhari raga* with unusual notes (*sangathulu*), which are not seen in regular music renderings.

Ex: *Sridhariesa naamanohara*

³⁸⁸ Lakshmi, Vinjamuri. “Yakshaganalalo Sangeetam”, (Tel), *Natyakala*, 1966, Sep, p. 44.

³⁸⁹ Lakshmi, Vinjamuri. “Yakshaganalalo Sangeetam”, (Tel), *Natyakala*, 1966, Sep, p. 43.

³⁹⁰ Interview with D.S.V. Sastry.

³⁹¹ Interview with Vedantam Satyanarayana Sarma.

SRGR SNDP

Cheera ra..... Ee.....

D S MPDP MGRS

*Ve ... la..... nu.....*³⁹²

(f) In *Bhama Kalapam*, ‘lekha’ is traditionally sung in the *Aarabhi Raga*. ‘*Chithajuni bari korvaka*’ the poem, which comes at the end of the *lekha*, is now sung in *Aarabhi*, *Sahana* or *Kaanada*.

Changes in presentation: It is in the arena of presentation that changes, some even of transformational nature, have occurred. Transformational changes are those which have occurred due to the factors like auditorium, use of modern amenities and techniques, which are, however, not specific to Kalapas - and are applicable to all genres. The character of Madhavi has undergone changes. In the age old versions, the character of Madhavi was, in fact, done by Sutradhara, and enacted by stalwarts like Chinta Venkataramaiah, Chinta Krishna Murthy and others, who made a mark in the role as Madhavi. In the presentation of Vempati China Satyam, the segregation of the performer and the choreographer had taken place. Consequently, it has to be stated that Madhavi becomes one of the performers, enacting the assigned role - and not the Sutradhara, who directs and controls the play. *Vachikabhinaya* stands eliminated. On the other hand, there was introduction of verse and action through gestures and facial expression. *Angikabhinaya* has been given prominence and here was an attempt to attain excellence in *Angikabhinaya*.³⁹³ To add more *Nritta* to the performance, *Jathis* have been added. The entire performance is now structured. ‘*Siggayenoyamma*’ *daruvu* was traditionally performed, with Satya Bhama covering her face with a veil, suggesting her bashfulness. “However, in order to present this through a dialogue, *abhinaya* was introduced between Satya Bhama and Madhavi. Madhavi asks Satya Bhama to describe and spell out the name of her husband. As a tradition bound wife, she hesitates because she feels shy to utter Krishna’s name. She creates action and through it, communicates the form of Krishna, which is immediately followed by a counter

³⁹² Lakshmi, Vinjamuri. “Yakshaganalalo Sangeetam”, (Tel), *Natyakala*, 1966, Sep, p. 43.

³⁹³ Chinna Satyam, Vempati. “My Experiments with Kuchipudi”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 63.

action in an exaggerated manner by Madhavi to bring an element of humor. In this, first Satya Bhama writes down the name of Krishna, and then enacts it, by saying that he is the one who did *Kaliyamardhana*, *Govardhanoddarana*, and the like”.³⁹⁴ This *Daruvu* helped in not only affording a wide scope for *abhinaya*, but also providing a comic relief. “In ‘*Endubotivi*’, the predominance of rhythm could be found throughout the *Daruvu* and ends with an elaborate *Konagolu*, where intricate rhythmic variations of *Misra*, *Khanda*, *Thisra* and *Sankeerna Gathi Bhedas* are employed”.³⁹⁵ “To the strains of the Veena, Satya Bhama is mentally composing the letter, once the refrain is heard. For the following repetitions, she gets up and does *abhinaya* to the meaning of the text of her letter as Madhavi is writing”.³⁹⁶

The presentation of *Bhama Kalapam* was more often a dominance of Satya Bhama character on the stage. Krishna was seen as a mere decorative character, or a low profile one. However, Vempati Chinna Satyam restructured Kalapa presentation to give equal importance to Krishna's character as well.



Figure 5.6 Costumes of Madhavi designed by Vempati Chinna Sastiyam

³⁹⁴ Chinna Satyam, Vempati. “My Experiments with Kuchipudi”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 63.

³⁹⁵ Chinna Satyam, Vempati. “My Experiments with Kuchipudi”, *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K. Bombay, 1996, p. 63.

³⁹⁶ Interview with Vempati Chinna Satyam by Ranga Rao, V.A.K. “The Transformation of Kuchipudi Dance, The Doctor’s Perceptions & Performance”, *Sruti*, 51/52, Dec 1988-Jan 1989, p. 59.

Some changes that have been brought about are: predominance of *Angikabhinaya*; use of stitched garments, instead of *sarees*; use of attire of specific colours, enacting male character like Krishna by women. Another change has been that Madhavi traditionally appears in the *Aharya* of the Sutradhara. In the changed versions, the character has been shown as transgender and was attired accordingly. Darbha Venkateswarlu is stated to have commenced the new practice. However, the character of Madhavi continues to be played by male actors only. The transition of men playing female characters has continued. Notable examples are: Vedantam Venkata Naga Chalapathi, Bhagavatula Sita Rama Sarma, Chinta Ravi Bala Krishna, and Tadepalli Satyanarayana etc. from Kuchipudi hereditary families and others like Kalakrishna, Ajay Kumar, Vijay Pal, Komala Babu, and Halim etc. have also been appearing in female characters. However, the trend is on the decline.

A notable development has been the elimination of *Avantara Veshalu*, which were included in the earlier times, as time fillers. Since the performances are only for three hours or so, there is no need for respite to the main performers, by enacting *Avantara Veshalu*.



Figure 5.7 Power point presentations in Golla Kalapam

In the presentation of *Golla Kalapam*, P Rama Devi projected the stage of development of the embryo through the slides, while the performance was in progress.³⁹⁷

5.7 Changes within the genre - Yakshagana

Yakshaganas dates back to the year 1875 when the Venkatarama Natya Mandali was formed in Kuchipudi by Chinta Venkata Ramaiah for Yakshagana performances. During the first half of the twentieth century, as many as seven Yakshaganas were performed.³⁹⁸ However, in the second half of this century and thereafter, the number of the Yakshaganas performed had decreased. The main cause for the decline has been the popularity of cinema and changes in the attitudes and tastes of audience in the second half of twentieth century Yakshaganas, like *Mohini Rukmangadha* and *Gaya Natakam* were not performed. However, *Usha Parinayam* and *Prahalada Natakam* have continued to be played. *Rama Natakam* and *Satya Harischandra* have continued from one generation to another, though with less frequency.

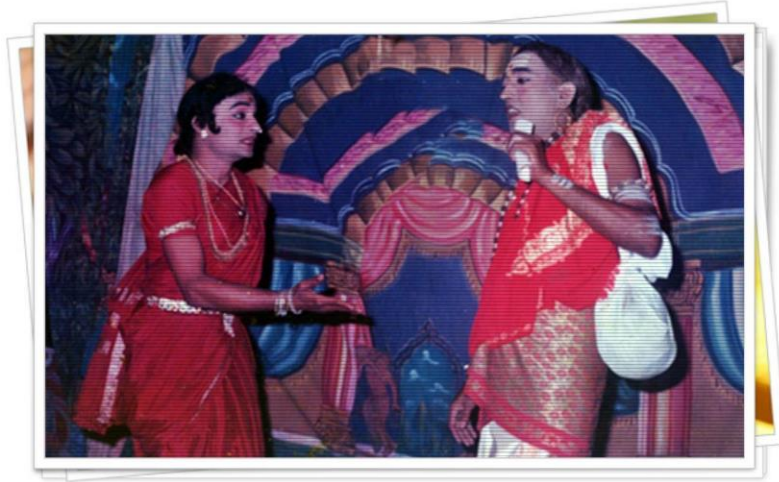


Figure 5.8 A scene from Harischandra Natakam

The survival of Yakshaganas can be attributed to gurus and performers like Vedantam Satyanarayana Sarma, Korada Narasimha Rao, Bhagavatula Rama Kotaiah, Vedantam Rathiah Sarma, Pasumarthy Ramalinga Sastry, Vedantam Radheshyam, Pasumarthy Seshubabu,

³⁹⁷ For more details for this work please see Rama Devi, P. “Works of some of the artists in the past six decades”, *Sujanaranjani-Kuchipudi Natyamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, p. 114.

³⁹⁸ Names of the eight Yakshaganas have been given in chapter-3 of this thesis.

Bhagavatula Seturam, Vedantam Ramalinga Sastry, Vedantam Panduranga and Vedantam Venkata Naga Chalapathi. Their contribution has been not only in performances, but also in imparting training. In the process, Kuchipudi Bhagavatam has transformed as a separate and distinct subject of formal study in institutions and universities and a set of learners have emerged as academicians, scholars and researchers in the field. Some of the important aspects in this regard are brought out here:



Figure 5.9 Scenes from Usha Parinayam and Vipra Narayana Yakshaganas

Vedantam Satyanarayana Sarma took up the task of promotion of Yakshagana. Along with the existing Yakshaganas, he created *Vipra Narayana* and performed it successfully. However, he remained to be a performer only, and thus his skill and reputation were neither taught, nor inherited, to the next generations.³⁹⁹ Bhagavatula Ramakotaiah, Bhagavatula Sethuram and Pasumarthy Seshubabu staged *Rama Natakam* after a gap of one generation. Korada Narasimharao created *Mohini Bhasmasura* in the Yakshagana format. Nataraja Ramakrishna composed *Srinivasa Kalyanam*, in which the scene of ‘Padmavathi swapna vrittantam’ has semblances of *Usha Parinayam*. Pasumarthy Seshubabu and Chinta Adinarayana Sarma choreographed *Sugreeva Vijayam*, the first Telugu Yakshagana in Kuchipudi Yakshagana tradition. The original script was abridged by C. Narayana Reddy. Pasumarthy Seshubabu staged *Mohini Rukmangadha*.

³⁹⁹ Leela Venkatraman. “Kuchipudi Yakshagana On Its Last Legs?” *Sruti*, June 2009, pp. 17-19.



Figure 5.10 Prahlada Yakshaganam by Vedantam Rattaiah Sarma

Bhagavatula Ramakotaiah introduced female artistes into Yakshagana performance for the first time.⁴⁰⁰ *Prahalada Natakam*, staged by Vedantam Rattaiah Sarma, is one that can be considered in the modern context. While music and dance in Yakshagana tradition have been retained, new trends in makeup, costumes, ornaments, settings and stage properties, etc., as in Nritya Rupakas, have been adopted. A major change has been in the scene of elephant stomping Prahlada. In the traditional way, the scene was performed by narration through *Sandhivachanam*. However, Vedantam Rattaiah Sarma got the scene enacted, by creating the character of the elephant on the stage and showing it as stomping Prahlada.⁴⁰¹ In the same sequence, the snake also is characterised and for more appeal, the *nagini* dance was performed. Notable observation is that Vedantam Rattaiah Sarma followed the *Natyamela* tradition, in spite of availability and the trend of female participation. However, Vedantam Radhesyam choreographed the Yakshagana, *Parvathi Parinayam*, with women artistes playing the female characters.

Sasirekha Parinayam was written by Vallabhaneni Choudari in 1911 and subsequently it was available in printed form. The third edition of this published book is available with some artistes. *Sasirekha Parinayam* was performed till the 1950s, sometimes as the last choice on the

⁴⁰⁰ Bhagavatula Sethuram, “Kuchipudi Kulapathi Sri Bhagavatula Ramakotaiah”, *Kuchipudi Natyakala Vikasam - Prayogalu, Banilu, Pratyekatalu*. edited by Subrahmanyam, GV., Ramanadham, Chinta., and Seturam, Bhagavathula. Potti Sriramulu Telugu University, Hyderabad, 2003, p. 45.

⁴⁰¹ By a Dance critic, “Kuchipudi in rain – soaked Capital”, *The Statesman*, New Delhi, Thursday, July 15, 1993.

fourth day of any festivals involving dances - but not as a priority item.⁴⁰² The music source for *Sasirekha Parinayam* is the All India Radio transmitted of 1959. Subsequently, a workshop on *Sasirekha Parinayam* was conducted by the University of Hyderabad and the Central Sangeet Natak Academy from 28th Sep to 4th Nov, 2000 at Hyderabad, with the notable contribution of PVG Krishna Sarma. After a long gap of fifty years, *Sasirekha Parinayam* was re-choreographed by Pasumarthy Ramalinga Sastry. This is a classic case of revival of the play in an innovative and creative manner. He revised *Sasirekha Parinayam* in such a way that it retains the traditional values of Yakshagana and, at the same time, incorporates the modern form and presentation of a dance drama. The complexities and intricacies involved in factors like the scope for a variety of characters, projection of different moods of the characters, and overall hilarious romanticism inherent in this Yakshagana appear to have attracted Pasumarthy Ramalinga Sastry to the challenging task and highly successful revival. The changes he brought out in this stupendous task are explained in the succeeding paragraphs.

Changes in script: There had been many changes in the script of *Sasirekha Parinayam*. The script compiled for All India Radio was an abridge version. Re-choreographed version of Pasumarthy Ramalinga Sastry was based upon the original script, but some of the *Daruvus*, poems and dialogues were omitted.⁴⁰³ For the convenience of presentation, appropriate *Daruvus* were created for the lead characters. The hallmarks of the tradition of Kuchipudi Yakshagana *Daruvus* were introduced for lead characters. In the original script of *Sasirekha Parinayam*, there were *Pravesa Daruvus* for many characters, but lead characters like Sasirekha, Abhimanyu, Gatothgacha and Lakshmana Kumara did not have *Pravesa Daruvus*. Pasumarthy Ramalinga Sastry provided the *Pravesa Daruvus* for these characters also, with the help of Dandibhotla Vaikunta Narayana Murthy.⁴⁰⁴

⁴⁰² "It was last performed in 1958". Ramalinga Sastry, P. "Tradition and Innovation", *Nartanam*, Vol. No. 2 Apr-June, 2010, pp. 62-67.

⁴⁰³ In the original text, there are poems of Kanda-31, Geeta-53, Seesa-10, Daruvus-46, Kandardhas -3, Dwipadas-13, Sndhivachanas-42. Choudary, Vallabhaneni. *Sasirekha Parinayam*. Published by Thummala Choudary, Third edition, 1956.

⁴⁰⁴ Ramalinga Sastry Pasumarthy, "Works of some of the artists in the past six decades", *Sujanaranjani-Kuchipudi Nityamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, p. 118.

Pravesa daruvu of Sasirekha: In the earlier performances the entrance of *Sasirekha* is mentioned in *Sandhivachanam* ‘*Sasirekha sringara vanambuna viharambuga vacchu vidhambettidanina*’, *Sasirekha* enters with the Daruvu, ‘*Intiro ee vanamuna chamantipulu chudare*’.

This *Daruvu* is more like ‘*pulabantuladare*’ of *Usha Parinayam* and is not characteristic of Kuchipudi *Pravesa Daruvu* since self introduction of the character is missing. Therefore, Pasumarthy Ramalinga Sastry got a separate *Pravesa Daruvu* for Sasirekha, since she is the lead character. This *Daruvu* reads as: ‘*Arudenche Sasirekha itha vrikshanakha*’⁴⁰⁵

Figure 5.11 Sasirekha entering the stage with her companions

Pravesa Daruvu of Lakshmana Kumara: The character of Lakshmana Kumara has been portrayed as a comic character in Kuchipudi *Sasirekha Parinayam* of Vallabhaneni Choudary. As this is one of the lead characters, Pasumarthy Ramalinga Sastry choreographed the *Pravesa Daruvu* to highlight the importance of the character.

| ; ; ; ; | ; ; | ; G P ||
Aru

Ṡ, Ṡ Ṡ Ṡ, Ṡ Ṡ Ṡ, Ṡ Ṡ Ṡ ND, P Ṡ Ṡ N|
denchenide. lakshmana kuma.ru da ti
D D P, M G G R | S G S G P ; , ||
sukuma. rudapara ma. . rudu. .

Pravesa daruvu of Gatothgacha: The quintessential character of *Sasirekha Parinayam* is Gatothgacha. The entire story is run on this character. Introduction of character was done by mentioning in the prologue and a background poem ‘*suralaku siddula keriki...*’. Thus enters Gatothgacha, with ‘*Evadura na vanamu jerina va...*’. Pasumarthy Ramalinga Sastry incorporated a *Pravesa Daruvu* for this character, by highlighting his valor, magic skills and poise.

Some traditional characters like the Dwarapalaka, Narada and Sutradhara, were removed in the revised version. According to the Kuchipudi Yakshagana tradition, most of the performances start with the Dwarapalaka, a traditional character. However in the revised version, the performance starts with the entry of Balarama and Krishna. This has been a deviation from the tradition of Yakshaganas.

Traditionally, in Kuchipudi Yakshaganas, introduction of the *Jathi* before the *Daruvu* was not done frequently. However, in the revised version, *Jathis* have been introduced for each *Daruvu*. For instance, the *Jathi* of Balarama and Krishna’s *Pravesa Daruvu* can be observed:

Ta;;, Tai|;, Taka|diku Tadiginatom||
Ta;;, Tai|;, Taka|diku Tadiginatom||
Ta; Tai, Takatadi|ginatom Ta,|, Tai,||
Takatadiginatom , Ta, Ta|i Ta, Ta|i Ta Tai||
Ta, Tehi, Tadinda|, Tadinda|, Tadinda||
Taka Tehi, Tadinda|, Tadinda|, Tadinda||
Ta, Tehi, Tadinda| Taka Tehi|, Tadinda||

Ta, Tehi, Tadinda Taka Tehi Tadinda|
Ta Tai Tehitataam| Tatehita Tadiginatom|| 3

Another example of *jathi* is hereunder:-

Gam;bhi; |ra, Gato|,tkacha,||
Gambhira Gatotkacha, | Gambhira Gatotkacha,|| 2
Gambhira; Gana gana gana gana|
Gatotkacha;| Gata gata gata gata || 2
Kinnam, Kinnam Takinam| Tata Kinnam Kinnam Kinnam||

The *Pravesa Daruvu* for the character of Dhuryodhana was created, showing that the four characters (Dhuryodhana, Dussasana, Karna and Shakuni) performed the traditional Kuchipudi *pancha jaathi adugu-s* (*thisra, khanda, misra, sankeerna*) in the line ‘*Durnayulagu dussasena soubala*’.

There is no particular *Daruvu* for the fight between Abhimanyu and Gatotkacha. Therefore, *Jathis* were composed in *Khanda, Misra* tempos for this episode.

In the traditional Yakshaganas, *Sandhivachanam* plays the role of connecting characters on stage, which was usually done by the Sutradhara. In the revised version, since the character of Sutradhara has been eliminated, *Sandhivachanam* is given by playback singer and only two *Sandhivachanas* are used.

Changes in the music

The revised version has the following changes in music:

(a) Accolades of Balarama and Krishna *Pravesa Daruvu* are sung in *Kamboji Raga*, instead of rendering these in the form of a dialogue.



Figure 5.12 Pravesa daruvu of Balarama and Krishna

b) *Pravesa Daruvu* of Sasirekha is tuned in *Sudda Saveri*.⁴⁰⁶

(c) In the earlier scripts, Sasirekha's *Vanaviharam* consists of lengthy descriptions in verse, dialogues, *Sandhivachanas* and *Geeta*, *Kanda* meters, etc. In the revised version, these have been replaced with music interludes, orchestrating proper moods with appropriate music bits in the *Kaanada Raga*, contributed by D.S.V. Sastry.⁴⁰⁷ Thus, prolonged script has been avoided in this scene.



Figure 5.13 A scene from Sasirekha's *Vanaviharam*

⁴⁰⁶ Interview with D.S.V.Sastry.

⁴⁰⁷ Interview with D.S.V.Sastry.

(d) The *Pravesa Daruvu* of Lakshmana Kumara has been composed in *Kadanakuthuhala Raga*, which has semblance of western tunes and starts with ‘before the beat’.

(e) Modern day Yakshaganas have replaced *Sandhivachanas* with effective interludes and music bits. The scene depicting *vanagamanam* of Subhadra and Abhimanyu has been a unique composition of music in *Malayamarutha Raga*. Their journey on the chariot cannot be shown on the stage. Thus, an instrument called ‘Kol’ is being used to denote the sound of horse gallop. The dance movements, along with the sounds of horse gallop, suggest the chariot riding. This effect is created with *swara sancharam* of *Malayamarutha Raga*.

“S ; NDP GP | DNDP GPGR||

S ; ; , GP| DNDP GPDN||”

(f) Gatotkacha’s *Pravesa Daruvu* is unique in both the script and music. Introduction of any King’s character on the stage involves a creation of the royal type of environment. Effective music for this important character is being composed in western card system. The *swaras pa, sa, ga* is used for a greater impact. Even though it sounds like *Gambheera Naata Raga*, this is in the western card system.

Ḡ Ḡ, Ṣ Ṣ Ṣ Ṣ Ṣ Ḡ Ḡ Ḡ Ṣ Ṣ, Ṣ Ṣ|
Gha to. tkachudu gha na bhu ja bala dhe. Rudu

Ḡ, Ḡ Ḡ Ṣ Ṣ Ṣ Ṣ P P Ṣ P Ṣ ; , ||
Bhima nandanudu vedale nide. .

Ḡ Ḡ, Ṣ Ṣ Ṣ Ṣ Ṣ Ḡ Ḡ Ḡ Ṣ Ṣ, Ṣ Ṣ|
Hi di. mbi su tu da ri ga ja ka. nteeravu

Ḡ, Ḡ Ḡ Ṣ Ṣ Ṣ Ṣ P P Ṣ P Ṣ Ṣ, ||
Danitara sa. dhyu vi. de. le I

Ṣ P, M P M M M Ḡ, M Ḡ, M Ḡ Ṣ|
Dhara. ta la mu nan de.vvadai na na.

Ḡ Ḡ Ṣ Ṣ, Ṣ Ṣ Ḡ Ṣ N P N Ṣ ; , ||
Balimimundu tala on.chavale. .

P, P P P P M P N N N ; ; ; Ṣ, Ṣ Ṣ Ṣ Ṣ N Ṣ Ḡ ; Ṣ ; ; ||
Pa.ndavula ka. nda nilichi. . kouravula gunde chilchi. .

Ṣ, P, M, P, Ḡ M, Ḡ M Ḡ M, | ; ; ; ; Ḡ ; ; ; , Ṣ ; ; ; , ||

Bit *Ma.ya.vidya. duranda ru da nai*

 SSSSG; , SSSSG ; , |SSSS M ; , SSSSM ; , ||

 SSG, SSM, SSG, SSM, | SSSS SSSS S ; S ; S ; S, ||



Figure 5.14 Costumes of Gatotkacha

This notation is composed in sharp note ‘sa, ga, ma’ and this *Daruvu* ends with ‘pa, sa, ga’ notes. This is an innovative usage, different from the Yakshagana tradition. Such innovations are in keeping with the tastes of the contemporary audience.

Normally, traditional Yakshaganas have *Sandhivachanam* to connect between the scenes. The revised version of *Sasirekha Parinayam* does not have *Sandhivachanam* and instead, effective music interludes have been introduced.



Figure 5.15 Marriage scene of Sasirekha with Abhimanyu

Importance of lighting: The scenes of Gatothgacha's *Pravesa Daruvu* and the marriage scenes of Sasirekha make use of lighting effects. In Gatothgacha's *Pravesa Daruvu*, while the lines of 'Maya vidya dhurandarudanai....' are sung, lighting effects are used to show that Gatothgacha disappears and then reappears with his spell of magic. In the marriage scene, two marriages are required to be shown, as taking place at the same time. One is the marriage of Sasirekha with Abhimanyu, conducted by Subhadra and Krishna, and the other is the marriage of Gatothgacha (as Maya Sasirekha) with Lakshmana Kumara held by Kouravas, Balarama and Krishna. To perform this scene effectively, the two marriages are enacted on the stage simultaneously at two different places on the stage. Each of these two places is focused by use of spot lights to highlight the proceedings. A patch of darkness is thus created between the two places, due to such use of spot lights. This gives an impression to the audience that Lord Krishna is present at the both marriages at the same time. Thus, the lighting effects are used effectively for the successful projection of this scene.⁴⁰⁸

5.8 Changes within the genre - Nritya Rupaka

Nritya Rupakas have absorbed the changes that have occurred in various arenas - technology, music, instruments, stage decoration, settings, lighting, make-up, costumes, ornaments, etc., to facilitate the effectiveness and convenience of the performance. The Nritya Rupakas also reflect the prevailing socio-economic and culture milieu and tastes and expectations of the spectators. Kalapas and Yakshaganas during the heydays of the maestros were demonstration of artistic skills of the performers in the *Chaturvidabhinayas*. The performers were, in fact, the media to generate and propagate a particular *rasa*, as per the requirements of sequence. Majority of the spectators could be expected to have had the requisite keenness and knowledge of the proceedings on the stage, including the theme, the connotations, hand gestures, etc. However, in the era of origin of the Nritya Rupakas in the twentieth century, there have been vast changes in the socio-economic cultural conditions, norms, mores, values, attitudes and habits of the people. Nritya Rupakas reflect these changes. Indian theatre is said to be "a composite art, drawing its elements from traditional arts – epics and ballad singing, story telling and versification, music and dance and religious and civic pageantry, pantomime and

⁴⁰⁸ Ramalinga Sastry, Pasumarthy. "Works of some of the artists in the past six decades", *Sujanaranjani-Kuchipudi Natyamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, p.118.

acrobatics, and plastic and graphic arts.... It has deep religious association, but also reflects the social life and sharply projects the so-called values.” This description is aptly applicable for Rupakas. Some of the conventions relating to entry and exit of characters, dialogues, costumes and make up and treatment of time and place have undergone some changes in Nritya Rupakas. Another distinguishing change that has come about in Nritya Rupakas is that a performer plays different roles.

Kuchipudi connoisseurs and teachers have settled in different parts of the country and established training institutions for Kuchipudi dance. Besides training the students in Kuchipudi dance, these connoisseurs developed and produced new variety of dance dramas, thematic presentations, and solo and duet performances. Some practitioners propagated the Kuchipudi dance after learning as first generation. Some of such noted names are Nataraja Ramakrishna, Korada Narasimharao, Radha Raja Reddy, Swapna Sundari, Uma Ramarao, Sobha Naidu, and M.V. Narasimhachari. They have projected Kuchipudi dance from different angles - and in a new light.

Nataraja Ramakrishna, one of the eminent gurus who learnt Kuchipudi dance under Vedantam Lakshmi Narayana Sastry, endeavored for its propagation. The dance drama, *Sri Venkateswara Kalyanam*, he created in Telugu, was translated into Hindi under the name *Balaji*. This marks the beginning of a new trend of performing Kuchipudi dance drama in a language other than Telugu. The Telugu version mingles classical and folk music form and dance styles. In the Hindi version, Carnatic *ragas* were composed. A notable achievement has been the performance of Kalidasa’s *Sakuntalam* in Sanskrit, which won accolades.



Figure 5.16 Korada Narasimha Rao as Sutradhara in Bhama Kalapam

Korada Narasimharao,⁴⁰⁹ a disciple of Vedantam Lakshmi Narayana Sastry, has produced dance dramas in the traditional style. These include: *Prahalada*, *Usha Parinayam*, *Mohini Bhasmasura*, *Annamacharya*, and *Kumara Sambhavam*. Apart from that, Narasimharao developed dance dramas on social causes and international affairs, such as *Kutumbha Samkshemam* (family welfare), *Chinese aggression*, and the *War with Pakistan*.



Figure 5.17 Radha Raja Reddy as Rama and Sita

After Vempati Chinna Satyam produced *Chandalika*, some Kuchipudi dance dramas have been produced with Gautama Buddha or Buddhism as the theme. One important development has been the production and performance of *Bhagavadajjukeeyam* by Radha and Raja Reddy. The story of this dance drama is about a court dancer and a Buddhist monk. Radha and Raja Reddy developed their dance dramas in Hindi, keeping in view the local audience in Delhi, where the couple is settled. Their dance drama, *Sudhama*, had been composed in Hindustani music. This dance drama became highly popular in North India. They have developed the dance in Kuchipudi tradition for the music of Pandit Ravi Shankar composed in Hindustani style.⁴¹⁰ They chose episodes of mythological stories for their dances, for example, Siva Parvathi, Radha and Krishna. Radha and Raja Reddy danced on the stage without wearing

⁴⁰⁹ Korada gained fame as the guru and dance partner in Kuchipudi to Indrani Rahman in the late fifties. He travelled and performed with Indrani across India, Europe, North America, the Caribbean and Cuba in 1960. At the International Cultural Festival held at Paris during 1960 by Theatre-Des-Nations under the sponsorship of the UNESCO, he was adjudged as the Best Male Dancer of 1960. <http://www.narthaki.com/info/obits07.html>

⁴¹⁰ Raja-Radha Reddy. "Works of some of the artistes in the past six decades", *Sujanaranjani-Kuchipudi Natyamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, p. 113.

specific costumes of the roles and created the experience of the original characters performing the dance. They understood the developments in the world of dance and adopted certain modern techniques, such as changes in costumes and lighting, the sequence, the duration and the narration of the items. They portray the story and its characters through movement and *abhinaya*, instead of elaborate stage properties, which have been typical of the dance drama style.



Figure 5.18 Swapna Sundari

Swapna Sundari, disciple of Pasumarthy Sitaramaiah, while following the basic Kuchipudi dance tradition, made certain changes. In *Bhama Kalapam*, the *Daruvus* would follow the traditional style of acting and singing the song simultaneously. However, she translated the dialogues into Hindi for the benefit of the audience. Swapna Sundari is credited with producing dance dramas with mythological, sociological, historical, and even abstract themes, and also in Kuchipudi dance style. She has given new dimensions to dance dramas such as *Prahalada Natakam*, *Usha Parinayam*, *Pootana Haranam*, *Bhama Kalapam*, *Godadevi Kalapam*, *Alamelumanga Kalapam*, *Radhika Kalapam*, *Kubja Kalapam*, *Radhika Santwanam*, *Krishna Kathavali*, *Janmabhoomi Meri Pyari*, *Char Sau Pehar*, *Quli Qutub Shah*, *Water* and *Nrityarchana*. *Nrityarchana* and *Nritya Aaradhana* had a rare feat of bringing together classical dancers from different parts of the country in huge numbers, at Ratlam, Madhya Pradesh.⁴¹¹

⁴¹¹ Swapnasundari. "Works of some of the artists in the past six decades", *Sujanaranjani-Kuchipudi Natyamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, p. 164.



Figure 5.19 A scene from Shankara Pallaki Seva Prabandham

Uma Ramarao learnt Kuchipudi dance under Vedantam Lakshmi Narayana Sastry. She has done research on *Yakshagana Prabandas of Tanjore*. She composed dances in the Kuchipudi style for these Yakshagana Prabandas. She developed dance dramas, such as *Shankara Pallaki Seva Prabandham*, *Vishnu Pallaki Seva Prabandham*, *Vighneswara Kalyanam* and *Noukacharitam*.



Figure 5.20 Sobha Naidu as Shiridi Sai Baba

Sobha Naidu, a disciple of Vempati Chinna Satyam, is one of the most outstanding exponents of Kuchipudi dance. She mastered the skills and technique of Kuchipudi and started dancing lead roles in dance dramas at a very early age. She stood with her guru's troupe extensively in India and abroad. She is famous for her roles of Satya Bhama, Padmavathi,

Chandalika, Devadevi, Mohini, Sai Baba, Swami Vivekananda and Goddess Parvati etc. She is credited with producing fifteen dance dramas. The main achievements are the choreography and presentation of *Vipranarayana*, *Kalyana Srinivasam*, *Sri Krishna Saranam Mama*, *Vijayostute Nari*, *Kshirasagara Madhanam*, *Sarvam Saimayam*, *Jagadanandakaraka*, *Girija Kalyanam*, *Swami Vivekananda* and *Navarasa Natabhamini*.

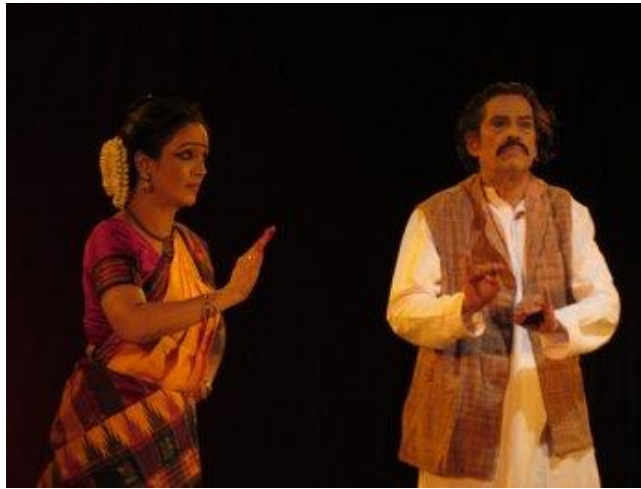


Figure 5.21 MV Narasimhachari and Vasantha Lakshmi

M.V. Narasimhachari and Vasantha Lakshmi had choreographed Yakshaganas, such as *Prahalada*, *Usha Parinayam*, *Mohini Bhasmasura*, *Subhadrarajuneeyam* and *Ravana Mandodari*. Subsequently, they have undertaken choreography and also performance of twenty eight dance dramas. They have not restricted themselves to mythological themes and have choreographed dance dramas with themes like national integration, social reforms, protection of the forests and wild life and water pollution etc. Their dance dramas include: *Nrityankitha*, *Bharathi Kannamma*, *Bharathi Kanda Bharatam*, *Voice of Ganga*, *Bikas Ki Chunauti* and *Jesus Christ* etc. It is observed that they make use of traditions such as Bharatanatyam, Kathakali, Kathak, along with Kuchipudi tradition in their dance dramas.

The themes in majority of cases have been related to mythology but a few Nritya Rupakas with social themes emerged. They include: *Chandalika*, *Bhagavadajjukiyam*, *Amrapali*, *Lakuma Swantham*, *Prabhudha Mani Mekhala*, *Swami Vivekananda* and *Sarvam Saimayam*. Music has been composed in Hindustani style in addition to the usual Carnatic style. However,

there is variance in the degree of use of Hindustani style in different Nritya Rupakas. Scripts have been written in languages like Tamil and Hindi.

5.9 Modification in Nritya Rupakas and Emerging trends

After the advent of Nritya Rupakas, the art has not remained static. Several further changes have taken place, which are in consonance with the social and cultural life of the people. Kuchipudi dance drama has become part of culture. Culture is the beliefs, customs, arts, etc., of a particular society, group, place, or time. The last two decades have seen some major changes in the Nritya Rupakas. The major aspects of these changes will be brought out in the succeeding paragraphs.

5.10 Emerging themes

The theme of a Nritya Rupaka is generally contemplated and decided by the choreographer. However, in the last one decade, it has become common for the organizer giving a theme to the choreographer for a specific purpose or occasion, or for a commemorative event. Some of the themes are: *Gandhi Jayanti*, *Independence Day*, *World Environmental Day*, *Coffee Day*⁴¹², *Women's Day*, *Kalachakra* and *Buddha Purnima* etc. Along with these commemorative themes, themes with regional variations are also being composed. These range from life stories of legendary personalities, individual personification, festival and annual celebrations, to issues of national and global concern.

Social awareness themes: The present trend is growing popularity for short performances with themes of social awareness. Such themes are gaining in popularity and earning patronage from the connoisseurs of dance. Some of these are: *Jogini*, by Bhagavatula Venkata Rama Sarma; *Cry* and *Innocent Voice*, by Vyjayanthi Kashi; *Jagruthi*, by Padmaja Reddy, *Badilo Cherandi*, by Krishna Kumar and *Vedam*, by Jayakishore etc. *Jogini* is a girl dedicated to the God in the village temple and remains unmarried and without a home. She leads a miserable life. The dance drama, *Jogini*, brings out the social evil of the '*Jogini*' system. *Cry* depicts the life and death of a woman who contracts AIDS through her husband. This dance drama has social value since it

⁴¹² A concept on coffee was performed by Vyjayanthi Kashi on the celebration of Coffee day, Interview with Vyjayanthi Kashi.

seeks to spread awareness about AIDS. *Jagruti* has a similar theme. *Badilo Cherandi* carries the message that children even from the downtrodden sections should join schools and pursue education. *Vedam* projects the relevance of Vedas in solving the problems faced by mankind.



Figure 5.22 A scene from *Jagruti*, the theme dealing with AIDS awareness

The treatment of the theme in *Jagruti* is explained here. The theme of *Jagruti* was supported by shadow play. Use of statuesque, suggestive poses in silhouette and dancing pairs depicting simple romanticism conveyed the problem in simple and easily understandable manner.⁴¹³ The theme conveys a message to adopt an ethical and moral way of life and also brings out how even some children are affected. The awareness part comes in the form of a didactic form of song and dance.



Figure 5.23 Sobha Naidu as Swami Vivekananda

⁴¹³ <http://www.thehindu.com/todays-paper/tp-features/tp-fridayreview/a-bold-theme-well-handled/article2273887.ece>

Biographical themes: Another set of themes depict life and actions of great personalities. Notable themes of this kind are: *Sarwam Sai Mayam* and *Swami Vivekananda*, by Sobha Naidu; *Ramana Maharshi* and *Mokshagundam Visweswaraiah*, by Vempati Ravi Shankar; *Ghora Vijayam*, by Bhagavatula Venkatarama Sarma; *Matru Murthi Mother Theresa*, by G. Ramesh Babu and *Gandhi*, by Vanaja Uday. Incidentally, *Ghora Vijayam* presents the life story of Ghora, a freedom fighter.

Ramana Maharshi is a good example of biographical themes. The theme was projected in various scenes such as projection of his parents before his birth, soothsaying to indicate that the child to be born was incarnation of Lord Shiva, appearance as a sixteen year old boy renouncing the world, meditation and teachings etc. In the first scene, the introduction of Ramana Maharshi is made through *Harikatha*. Dance component has been used as appropriate to the characters. However, since there is no scope to assign dance to the characters of Ramana Maharshi and his parents, dancers narrate the story. The costume for the character of Ramana Maharshi involves only a truss. Appropriate costumes were designed for the characters of the British visitors to the Maharshi.⁴¹⁴

Concept oriented themes: Some choreographers conceive and develop concept oriented themes. These concepts are developed on a single idea, or a group of allied ideas. The concepts are made with precision. For example *Pancha Kanya* by Rallabandi Kavitha Prasad, and choreographed by K.V. Satyanarayana, is a specific case of personification of the five elements of nature (*Panchabhutas*), i.e., *Agni* (fire), *Jala* (water), *Akasa* (the sky), *Prithvi* (the earth) and *Vayu* (air). The *Panchabhutas* are depicted by the five major mythological feminine characters of Draupadi, Ahalya, Tara, Sita, and Mandodari respectively, and represent woman power. *Tripadi Ganga* by Pasumarthy Ramalinga Sastry depicts the three stages of river Ganges as *trividha nayika* (three kinds of heroines), i.e., *Swiya*, *Parakeeya* and *Samanya*. The concept of *Navarasa Nata Bhamini* by Sobha Naidu shows the Goddess Durga in different moods, fitting them to the *navarasas*. The concept of the dance drama, *Katha Kelika* by Padma Sonti revolves around six inner evils of the mind, known as *Arishad Vargas*. It is depicted through the *Panchatantra* tales and theological stories. Dipika Reddy's, *Sthree Trayam* also falls in a similar category.

⁴¹⁴ Interview with Vempati Ravi Shankar



Figure 5.24 Scenes from *Tripadi Ganga*

The theme '*Tripadi Ganga*' is conceptualized to depict the river Ganga as a *Naika*, the heroine. Her story spans four eras of Hindu Cosmology – *Krita*, *Tretha*, *Dwapara* and *Kali*. She assumes three forms, hence the title, '*Tripadi*' – *Sweeya*, *Parakeeya* and *Samanya*. Hindu mythology describes the birth of Ganga from the feet of Lord Vishnu in the *Krita Yuga*. In the *Tretha Yuga*, King Bhageeratha prayed to bring Ganga to earth from the heavens so as to purify the ashes of his ancestors. Bhageeratha's prayers were rewarded and Ganga was unleashed from the heavens. To break her falls, Lord Shiva held out his matted hair as she descended to earth. As consort of Lord Shiva, she is *Sweeya*. In *Brahmaloka*, Mahabhisu, a *Gandharva* (celestial being), falls in love with Ganga. She too returns his affection. Lord Brahma curses them to be born on earth as humans. In *Dwapara Yuga*, Mahabhisha born as King Shanthana and marries Ganga. In this, Ganga is *Parakeeya*. In the *Kali Yuga*, Ganga is a *Samanya Naika*. She flows on earth, making lands fertile and people prosperous by providing the crops. The treatment of the theme involves use of three different coloured costumes to project three stages of the river i.e., white coloured costume for *Sweeya*, cream colour for *Parakeeya* and green for *Samanya Naikas*. It makes use of Kuchipudi dance for the major part and also folk dance in the last scene.

Abstract themes: The concept of abstraction refers to choreography that does not have a narrative character. An abstract dance does not tell a story, nor is related to symbolic content, or any kind of associations with feelings, ideas or any elements, other than movement itself. A dance can be considered as abstract, if it is seen through the frame of pure movement and/or its components, such as space, time and the body. The examples of compositions of this nature

include: *Water* by Swapna Sundari, *Apas*⁴¹⁵ by Jonnalagadda Anuradha and *Kundalini*⁴¹⁶ by Jayakishore Mosalikanti and *Yagnya* by Vyjayanthi Kashi.



Figure 5.25 Scenes of water and catastrophe from *Apas*

Women issues: Kuchipudi performers have started depicting issues of women such as different stages of the life of woman, infanticide, forced child labor of girls, the neglected girl child, literacy, dowry, marital atrocities and other social evils etc. Some of these are: *Vijayostute Nari* by Sobha Naidu; *Sthree-Shakti* by Jayakishore; *Bhama Vilapam* and *Lakshmana Rekha* by Bhagavatula Sethuram; *Amba*; *Sthree Dwani*; *Stabdha*⁴¹⁷ by Vyjayanthi Kasi; *Puttadi Bomma Purnamma* by Dastagiri; *Sampoorna Sthree* by Sumathi Kaushal; *Kunthi Vilapam* by Maddali Usha Gayatri and *Manavi* by Yamini Yasoda Naidu. These themes express concern for the plight of women and feminism.

⁴¹⁵ The details of this presentation are brought out in the pages 227, 228.

⁴¹⁶ It is a presentation on Kundalini Yoga (shat chakras). As each chakra is activated, the person would overcome the Arishad Vargas and finally, with the activation of the Sahasrara on the head, one would experience eternal peace.

⁴¹⁷ ‘Stabdha’, is a concept that compares the two most prominent female characters, Gandhari and Draupadi, of the epic, *Mahabharata*. Review by Chaganti. “Traditional flavor in Vyjayanthi Kashi’s Kuchipudi Dance”, *Nartanam*, Vol. VIII, No. 1, Feb-Apr, 2008, pp. 125-127.



Figure 5.26 Scenes from *Manavi*

The theme in *Manavi* has been dealt with in an elaborate way to show the travails of a woman in five different stages of life and still how she conquers these travails, and becomes successful in several professions. These five stages of travails are – trying to kill the female embryo through abortions, not giving education in the childhood, teasing and other crimes while in their young age, dowry harassment at the marriageable stage and harassment in the old age. Success of woman lies in their becoming competent professions in various fields. The theme is dealt through music and dance without lyrics. The costumes have been designed to reflect the social life.



Figure 5.27 National integration theme projecting by Vaijyanthi Kashi

National integration themes: These themes include works such as: *Swatantrya Jyothi* by Chinta Adinarayana; *The Soldier* by Aruna Bhikshu; *Bharathi Kannamma* and *Bharathi Kandabharatham* by M.V. Narasimha Chari; *Bharatha Swatantrya Sangrama Charitra* by Vedantam Ramalinga Sastry; *Janmabhoomi Meri Pyari* by Swapna Sundari;

Swatanthrodyamam; *Yuddam-Santhi* by Bhagavatula Sethuram; *Vishva Santhi*; *Samaikya Bharathi*; *Bharat Desh Hamara* by Bhagavatula Venkatarama Sarma; *Janani Janma Bhumischa*; *Veera Bharathi* by Vyjayanthi Kashi; *Vajra Bharathi* and *Thiranga* by Ramesh; *Chinese Aggression and War with Pakistan* by Korada Narasimharao.

The treatment of the theme *Soldier* is brought out here: The theme is projected through a fusion dance feature of Kuchipudi and theatrical dance movements.⁴¹⁸ The theme is meant to be a tribute to the heroes defending our frontiers, particularly with reference to the Kargil war. An elevated platform was used to suggest different locales, like borders, house, and military camp. Lighting also had a role in the presentation. The entire performance was depicted in five scenes. The theme brought out such emotion, bravery, danger, separation from family, call of duty, ultimate sacrifice such aspects. It was allegoric presentation using the synergy of all performative elements.

Regional affiliation themes: The cultural and social life of Andhra Pradesh, on regional basis, has attracted attention as the theme for the performances. Some of the notable performances are : *Andhram* and *Telugu Vaibhavam* combined composition of Chinta Adinarayana Sarma, Manju Hema Malini, Kala Krishna and Narasigaraao; *Dipavali*, *Andhra Vaibhavam*, *Ugadi Vikramam* by Jonnalagadda Anuradha; *Incredible Andhra Pradesh* by Deepika Reddy; *Andhra Kala Vaibhavam*; *Telugu Jathi Pandugalu*; *Andhra Vaggeyakara Vaibhavam* by Krishna Kumar; *Ugadi Vaibhavam* by Lakshmi Babu; *Telugu Velugu* by V. Ramalinga Sastry; *Andhra Kala Vilasam* by Ravi Shankar; *Telugu Prasasthi* by Koka Vijaya Lakshmi; *Telugu Tejam* by Latha Suri; *Telugu Jathi Yasessu* by Uma Ramarao; *Sankranthi* by PB Krishna Bharathi; *Ugadi Ullasam* by Ramadevi; *Punyakshetralu Mahimalu*; *Vishakha Vaibhavam* by Bala Kondalarao; *Sathavahana Vaibhavam* by Pasumarthy Ramalinga Sastry; *Krishna Mahothsavalu*; *Gunturu Charitra*; *Jilla Vaibhavam* by Vedantam Ramalinga Sastry; *Vengi Vaibhavam* by K.V. Satyanarayana and *Kakathiya Kala Vaibhavam* by Sudheer Rao.

⁴¹⁸ Aruna Bhikshu. "Works of some of the artists in the past six decades", *Sujanaranjani-Kuchipudi Natyamanjari*.
2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, p. 78.



Figure 5.28 Scenes from Telugu Vaibhavam

Telugu Vaibhavam is an example of regional affiliation themes. The theme depicts in brief, the contributions of eminent historical personalities of Telugu region, whose statues have been erected on ‘Tank band’ in Hyderabad. These historical personalities include Shatavahana kings, Kavitravam, the three prominent poets Nannaiyah, Tikkanna and Errapragada, Rudrama Devi, Annamaiah, Molla, Srikrishna Devarayalu, Siddhendra Yogi, Ramadasu, Tyagaiah, Potuluri Veerabrahmendra Swamy, Alluri Sitaramaraju, Potti Sreeramulu etc. The treatment of the theme is by way of narration through dance for some personalities and projection through characters.

Environmental themes: The Kuchipudi dance tradition has contributed to many awareness activities on the preservation of the environment, in keeping with the latest concerns of the nation. Themes under this category are: *Anaganaga Oka Adavi*, by Chinta Adinarayana Sarma; *Tamasoma Jyotirgamaya*, by Jonnalagadda Anuradha; *Rithu Sandesam*, by Bala Kondalarao; *Voice of Ganga*, by M.V.N. Chari; *Prakrithi Rakshathi Rakshithaha*, by Deepika Reddy; *Jaladhara*, by Girish Chandra; *Neeti Viluva Thelusuko*; *Chetlanu Nati Paryavarannani Kapadudam*, by Krishna Kumar; *Jala Yagnam*; *Vriksha Vilapam*, by Bhagavatula Sethuram; *Siva Ganga*, by Latha Suri; *Paryavarana Parirakshana*, by Pasumarthi Srinivasa Sarma; *Jaladharalu-Jalapathalu* and *Kalushyam-Pacchadanam*, by Yeleswarapu Chalapathi Sastry. These are some of the contributions of Kuchipudi dance drama tradition to the cause of environmental preservation.

Jaladhara is an example for themes which project the environmental hazards and ecological imbalance. The theme brings out firstly the positive aspects of the developmental methods and secondly the other side of development. Images of dams and irrigation were

incorporated to show the positive aspects of development. Kuchipudi technique was fused with contemporary visuals and appropriate stage crafts. *Pravesa daruvus* were used for five elements. Appropriate lighting was used.⁴¹⁹

It may be seen that, until the end of the twentieth century, the themes of dance dramas remained mostly mythological, even though one or two dance dramas with social themes were evolved.⁴²⁰ However, in the first two decades of twenty first century, performances with themes of socio-economical, cultural and environmental interests have emerged.

Kalapas and Yakshaganas have been performed for several centuries, even though learning was by oral tradition. Nritya Rupakas of Vempati Chinna Satyam set a tradition and these performances have been held in several places in the country in the past of few decades. However, the thematic group performances are for a specific occasion or cause. Also, most of these are one time performances - and are not repeated.

5.11 Emerging literature

Literature of Kuchipudi dance drama tradition was in Telugu language, with a few notable Sanskrit *slokas*. However to cater to the spectators of non-Telugu areas, some of the works were either translated, or written in other Indian languages. Some of them are in Hindi, Tamil, Malayalam, Kannada, Konkani, Awadhi, Bengali, Gujarati and Maithili etc. The dance drama *Sri Venkateswara Kalyanam* of Nataraja Ramakrishna was translated into Hindi as *Balaji*. Vempati Chinna Satyam translated *Srinivasa Kalyanam* into Tamil and named it as *Padmavathi Thirumanam*.⁴²¹

⁴¹⁹ Girish Chandra, P. "Works of some of the artists in the past six decades", *Sujanaranjani-Kuchipudi Natyamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, pp. 91,92.

⁴²⁰ "In the latter half of the 20th century, the Kuchipudi dance drama tradition clung to the traditional aspects and mythological themes in the composition of dance drama. Thus, Kuchipudi gurus gave limited scope for the entry of other themes. Therefore, this hangover has been opined by critics as attempts by practitioners of other dance forms. Several dancers have take up subjects of current concern quite successfully and completely these within the classical idiom. As far as Kuchipudi is concerned, it is unfortunate that there has hardly been any effort in this direction". Subhadra Murthy, K. "Contemporary Themes in Kuchipudi Dance", *Kuchipudi Mahotsav*, edited by Subhadra Murthy, K.1999, pp 74-76.

⁴²¹ Pattabhiraman, N. "Dr Vempati Chinna Satyam Modernizer of A Tacky Dance Tradition", *Sruti*, 51/52Dec. 1988- Jan 1999, pp. 47-54.

Table 7: Notable Kuchipudi works in languages other than Telugu

Sl No	Dance drama	Language	Choreographer
1	Ayyappa charitham	Malayalam	Anupama Mohan
2	Ayyappa jananam	Tamil	Sita Nagajyothi
3	Baba Sammilan	Maithili	Madhuri Majumdar
4	Chandalika	Sanskrit	Jayapriya Vikraman
5	Durga Vaibhavam	Malayalam	Anupama Mohan
6	Landscape of Emotion	Tamil, Telugu, Kannada, Malayalam, Hindi	MV Narasimhachari
7	Rang	Sanskrit	Deepika Reddy
8	Sri Ramana Katha	Kannada	Ravi Shankar
9	Stop and Ponder	Kannada	Vyjayanthi Kashi
10	Sethu Bandhanam	Telugu, Sanskrit, Vraja	Yasodha Thakoor
11	Thamasoma Jyothirgamaya	Sanskrit, Hindi, Gujarati	Smitha Rajesh Sastry

The hallmark of Nritya Rupakas is its use of free flowing language and simplified linguistic usage, compared to the traditional literature, which comprised of meteoric values, poetic sense, *Vrittas*, *Desi* meters and many components of literature. However, strict literary forms and their usages can be found in the works of Vedantam Ramalinga Sastry and Dandibhotla Vaikunta Narayana Murthy.

Since the character of the Sutradhara does not find a place in Nritya Rupakas, the literature is written in such a way that a group of dancers collectively link up the story, along with the song itself. The song is written to present that it is being expressed by someone as a witness, or link up.

Earlier, Nritya Rupaka was presented in around eight to ten scenes. However, due to constraints of time, the entire theme is sometimes expressed in a single plot, with all the narratives becoming song, and the song linked up to the story by the dancers themselves.



Figure 5.29 Venkateswara Vaibhavam by Chinta Ramanadham

Script compiling of Kuchipudi dance drama tradition in the modern era has taken a step further. Compositions of doyens of Carnatic music such as Annamacharya, Tyagaraja, Ramadasa, and Narayana Thirtha etc., are rich in literature. Therefore, these compositions are separately or collectively drafted to a particular theme in Kuchipudi dance drama and choreographed accordingly. Selection of these verses is not random and it involves selection of the appropriate *keertana* to suit to the theme of presentation. Sometimes, similar themes of different doyens are compiled together. Some examples are given below.

Annamacharya Keertana

Rama : *Apudemane Emanumanenu*

Hanuma: *Tapame Virahapu Tapamane*⁴²²

This is a conversational scene reported by Hanuma on his visit to Lanka, in search of Sita. This *Keertana* is written in such a way that it reflects the entire conversation flows, as it is. This results in the effect of dramatization. Some of the famous verses that have been choreographed are listed below:

⁴²² It is from 'Srirama Pattabhishekam', work of Chinta Ramanadham.

Table 8: Notable choreography and the verse

Choreographer	Content	Work
Bhagavatula Sethuram	Tyagaraja Keertana	Sri Rama Pattabhishekam
Chinta Ramanadham	Keertanas of Annamacharya, Ramadasa, Tyagaraja	Sri Rama Pattabhishekam
Jonnalagadda Anuradha and Pasumarthy Ramalinga Sastry	Narayana Thirtha's tarangas	Rasa Vilasam
Sobha Naidu	32 Keertanas of Tyagaraja	Jagadananda Karaka
Yasodha Takur	Slokas Valmiki, Vedavyasa, Adisankaracharya, Chaitanya Mahaprabhu	Paripurna Ganga
Yasodha Takur	Slokas and verses from Vedavyasa, Potana	Gopika Geetam
Yasodha Takur	Songs, slokas and verses from Tyagaraja, Tulasidas, Valmiki and Devulapalli Krishna Sasthry's 'Krishna Paksham'	Setu Bandhanam

5.12 Emerging music

Use of specific *ragas* in a very appropriate way was a fundamental aspect of traditional Kuchipudi music composed in the Carnatic music style. *Ragas* such as *Saveri*, *Darbar*, *Kedaragaula*, *Kapi*, *Mohana*, *Kalyani*, *Kambhoji*, *Ahiri*, *Ananda Bhairavi* etc. were widely used for a long time. Subsequently, these *ragas* are being used to a lesser extent, and new *ragas*, as per the choice (*Manodharma*), of the composer are being used. Sometimes, even western beats are being used.

Another innovative usage is the composition of modern music to the traditional themes and traditional music for modern themes. In the dance drama, *Narakasura Vadha* by Aruna Bhikshu, the music was a combination of Indian, Western and African music. The *Pravesa*

Daruvu (entry) of Narakasura was in African beats. In the dance drama, *Vatsalyam*, even though the theme is modern and contemporary, the music has been set in the traditional Carnatic style.⁴²³



Figure 5.30 Vrishabhasura by Aruna Bhikshu

The traditional process of evolving a dance drama is that - first a script is taken up, the music is got composed and then the dance composed as per the music and script. In some cases, the music is composed first and thereafter the script is prepared as per the music. However, in the dance dramas, in some cases, the music was got composed to suit to the requirements of the dance.

However, efforts are being made to preserve the traditional aspects of dance drama. In the preservation of tradition, choreographers depended on experts to compile the script and compose music in the Kalapa and Yakshagana styles. This experiment of traditional usage to the modern themes and modernised experiments for the traditional themes is popular outcome. For instance, *Sakuntalam* of Vedantam Venkata Naga Chalapathi includes similar tunes of Chakali *daruvu* (washerman) of *Rama Natakam* and *Samvada daruvu* of *Sasirekha Parinayam*.

In the same way, D.S.V. Sastry and N. Ch. Bucchacharyulu have made use of a range of selective, exclusive, rare and innovative *ragas*, such as *Bahudaari*, *Latanthapriya*, *Soudamini*,

⁴²³ Aruna Bhikshu. "Works of some of the artists in the past six decades", *Sujanaranjani-Kuchipudi Natyamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, pp. 78, 79.

Vandanadharini, *Veenavadini*, *Sripriya*⁴²⁴, *Ravali*⁴²⁵ and *Mahathi* etc. One of such innovations is from ‘*Andolika*’.

R, R, R, | R, R P M, || D, M, R, | S ; ; , ||
M, M, M, | M, PND, || Ṡ, N, DM | R ; ; , ||
P,P,P,| P, PNṠ, || Ṙ, Ṡ, NṠ | Ṙ ; ; , ||
N,N,N, | N, SRṀ, || Ṙ,N,ṠṘ | Ṡ ; ; , ||
Ṡ, RMRṠ | N, ṠRṠN || D,NSND | M ; ; , ||
N,ṠRṠN | D,NSND || M, DNNDM | R ; ; , ||
ṠMṘ, RP | M,MND, || DSN,NṘ | Ṡ,MRṠN||
ṠMṘ,NṘ| Ṡ,DSṄ, || PND, MD | M,RMRṠ||⁴²⁶

The traditional practice has been to use five *swaras* in music compositions. However, there has been experimentation by the use of less than five *swaras*. The best examples for this type of *ragas* are: *Mahathi*, and *Ravali*. A *raga* with three *swaras* is named as ‘*Saamika*’ and four *swaras*, ‘*Swarantaram*’.⁴²⁷

One of the primary changes of modern dance dramas from the traditional ones is the composition of *Jathis*. Some of the *Jathis*, in the present day dance dramas, have been replaced by music interludes. For the effective use of the limited time, *Sandhivachanas* and other verbal

⁴²⁴ *Sripriya Raga* is the experimentation of DSV Sastry. It is derived from Suddha Saveri’s *suddha madhyama* being replaced by *Pratimadyama*.

⁴²⁵ Using of very few *swaras* was an unprecedented practice in dance drama. The best examples for this type of short *ragas* are *Mahathi* and *Ravali*. *Ravali raga* is derived from Suddhasaveri’s *Panchama Varjitam*. This is the creation of Mangalampalli Bala Murali Krishna.

⁴²⁶ Srinivasa Venkata Sastry, Dandibhotla. “Works of some of the artists in the past six decades”, *Sujanaranjani-Kuchipudi Natyamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, p. 158.

⁴²⁷ The scales of one note – Archika (belongs to the Rig Veda); two notes – Gathika (Ghatas were religious non Vedic songs); three notes – Saamika (belongs to Saama Veda); four notes – Swarantara (hiatus); five notes – Adava (pentatonic); six notes – Shaadava (hexatonic), and seven notes – Sampoorana (heptatonic). Sangeeta Rao, P. “Kuchipudi Sangeeta Nritya Rupakam”, *Kuchipudi Mahotsav*, edited by K. Subhadra Murthy, Mumbai, 1996, p. 150.

linkages were dispensed with and music bits were used in their place. Three instruments – *Thithi*, *Mridangam* and Cymbals were used in Kuchipudi Bhagavatam. Subsequently, Harmonium started being used. Nritya Rupakas initially made use of additional instruments like Veena, Violin, Harp, Tabla, Dappu, Kol, Gong, Flute, Clarinet etc. Later on, Keyboard, electronic drums and other such instruments have come into use. The traditional orchestra is also being slowly replaced by pre-recorded music by electronic means. Thus uniformity, quality and reliability are being given importance in music.

5.13 Chaturvidabhinayas of Emerging trends

Chaturvidabhinaya is one of the major arenas that has undergone significant changes, due to the advent of Nritya Rupakas. These changes will be discussed in the succeeding paragraphs.

Angikabhinaya: Innovative use of techniques of *Chari*, *Mandala*, *Sthanaka* and *Nritta hastas* have given a new look to Kuchipudi presentations. These usages were brought out for the first time by Vempati Chinna Satyam in his Nritya Rupakas. These innovations were invariably followed and replicated by his students and followers. By a combination of the existing and innovative techniques, Deepika Reddy made the performance graceful and attractive. For instance, in her contemporary theme, *Prakriti Rakshati Rakshitaha*, Deepika Reddy used *Bhoumi* and *Akasi Charis* in the scene depicting the elements and the characters of Mother Nature. She used formations, relevant dance movements, *Jathis* and hand gestures to reflect objects like mountains, birds and animals.⁴²⁸ This kind of innovative technique helps to depict nature and geographical elements with *Angikabhinaya*, giving importance to dance, rather than *Aharya*.

An important change has been that objects have been depicted as characters in Nritya Rupakas of Vempati Chinna Satyam. For example spirits, plough, and poison attained the status of characters in Nritya Rupakas. In subsequent performances it is seen that some objects have become the main and important characters due to the theme and introduction of *Pravesa Daruvu* can also be observed. The elements that are choreographed in this manner are – the five elements of nature, seasons, *Kala Purusha*, animals, birds, flowers, sun, moon, night, pollution, etc. These

⁴²⁸ Deepika Reddy. “Works of some of the artists in the past six decades”, *Sujanaranjani-Kuchipudi Natyamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, p. 90.

are being made to dance, according to the themes and in traditional style. However, contemporary themes which do not fall in regular dance style are being composed in an innovative way. For example, in *Telugu Vaibhavam*, there is a scene to depict war cannon. Two *Padmakosa hastas*⁴²⁹ are positioned one after the other to show this. In the same way, the Charminar is depicted with four artistes standing in a square and having one hand stretched to the shoulder of the next artiste and the other hand raised in *Mukula hasta*. In *Andhra Vaibhavam*, when it comes to the reference of China and Sri Lanka, *Pataka Hasta* downward shows Sri Lanka and upwards shows China.



Figure 5.31 Artistes depicting the Charminar

Modern dance dramas give more importance to synchronised group formations. For example, the narration song of Siddhartha in *Soundaranandam* by Vedantam Ramalinga Sastry is composed with a group of dancers making a formation of *Saptaasvas* (seven horses), along with the Sun. Then the formation of dancers changes to *Omkara* position, the dancer in the middle (i.e., the Sun) changes as Siddhartha.⁴³⁰ In other works, to show the multiple incarnations, or the *Viswarupa* of the divine characters, the group of dancers' forms in a linear position and the dancers stretch their hands, to depict a single person with several hands. In the same way, flower formation, circle, diagonals, monuments, natural water bodies, etc. are being depicted.

⁴²⁹ This gesture is used for the line '*pirangulu pelchiri kotanu koolchiri*' from *Telugu Vaibhavam* composed by Chinta Adinarayana Sarma, Kalakrishna, Chavali Manju Hemamalini, Narasingh Rao.

⁴³⁰ Ramalinga Sastry, Vedantam. "Works of some of the artists in the past six decades", *Sujanaranjani-Kuchipudi Natyamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, p. 125.



Figure 5.32 Dancers form in a linear position in Rudrama dance drama

For attainment of impressive presentation, modern teachers perfectly blend other forms such as folk, martial art, yoga, theatre, Indian classical, Western classical, contemporary and other dance movements in their works.⁴³¹ Therefore, it is evidently seen that *Angikabhinaya* has undergone tremendous changes in comparison to other *abhinayas* in the modern dance dramas.

Vachikabhinaya: *Vachikabhinaya*, which was an essential part of the Yakshagana tradition, has been omitted in Nritya Rupakas in the form of dialogues. In some of the contemporary performances, there has been a drastic change, in that even lyrics are totally lacking and the entire performance runs on music and dance.⁴³²

Aharyabhinaya: *Aharyabhinaya* is one aspect, in which there has been total change in purpose, methods, content and the context. In the Nritya Rupakas, the purpose of *Aharya* is to project a diligent and attractive appearance. Modern methods of make-up and costumes are fully being utilised. The materials available in the markets are being used. The *Aharya* has to fit into the overall cultural milieu and tastes of the spectators. The influence of cinema can be seen in the *Aharya* of dance dramas. *Aharya* has now become a specialized field.

⁴³¹ In the composition of Tripadi Ganga of Pasumarthi Ramalinga Sastry, one can observe some Bharata Natyam movements, along with those of Kuchipudi. The soldier of Aruna Bhikshu was made a fusion dance feature, with the combination of Kuchipudi and Theatrical movements. Kuchipudi, Folk, Contemporary forms are presented in *Apas*, the work of Anuradha Jonnalagadda.

⁴³² In the words of Aruna Bhikshu, the music is a culmination of more than one genre and no lyrics were used for the work, *The Soldier*, with a aim of making it a simplified control and captivating production. Aruna Bhikshu. "Works of some of the artists in the past six decades", *Sujanaranjani-Kuchipudi Natyamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, p. 78.

Contemporary choreographers are now designing characters judiciously after detailed research. However, for mythological characters, designs of Vempati Chinna Satyam are still being followed. Historical and legendary characters are designed on the basis of sources available in form of sculpture, painting, art and books, etc. In designing of *Prabuddha Manimekhala*, a story of the *Sangam* period, Anuradha Jonnalagadda studied the sculptures of the extant period and designed special costumes accordingly.⁴³³ In the same way, Alekhya portrayed the character of Lakuma, a dancer in the court of Kumaragiri Reddy of 14th century, by studying the writings of the 14th century poets and available sketches and sculptures.



Figure 5.33 Costumes designed for Sarvam Sai Mayam

In creation of sociological and historical characters, the choreographers of modern dance drama make historical studies for the purpose of the design of appropriate costumes. Characters like Jesus Christ, Swami Vivekananda, Mokshagundam Visweswarayya, Mother Teresa, Bhagmathi, Rudramadevi and Ramana Maharshi etc., are specially designed, according to their culture, period, society, etc. Costumes of the characters are designed, after taking into account their geographical styles. *Sarvam Sai Mayam* by Sobha Naidu was designed with Maharastrian costumes. In the same way, Lalitha Suri designed north Indian gaghras and Rajput costumes in her work, *Meerabai*.

Usually, to depict characters, like water, day, night and pollution etc., that have no form, innovative methods are required. In the work *Prabuddha Manimekhala* of Jonnalagadda

⁴³³ Costumes, properties and hairdos were designed after the Chola sculptures. Even the properties used in the dance drama had the signature designs of the Chola Dynasty. Anuradha Tadakamalla (Jonnalagadda). “Works of some of the artists in the past six decades”, *Sujanaranjani-Kuchipudi Natyamanjari*. 2nd International Kuchipudi Dance Convention, edited by Anuradha Jonnalagadda, 2010, p. 72.

Anuradha, the character *Nisi* (darkness) was separately created to highlight the mood play of negative elements all around. *Nisi* was clad in black, with a black veil and the veil is used to show its all pervasive nature. Costumes of animals, flowers, trees, birds, celestial bodies, etc., are designed with masks, half masks and ornaments. In the same way, symbolic portrayal has become a regular feature of the modern dance drama. Instead of the whole costume, some part of it is changed to impersonate the assumed characters. These assumptions are made with relative knowledge and common sense. Also, by making minor adjustments in the costumes, the dancer can be made to perform different roles in quick succession, in the same performance. For example, in Vyjayanthi Kashi's *Amba*, the performers of main characters, Amba and Bheeshma, remain the same; but, rest of the performers keep changing the roles and perform by making minor, but suitable, adjustments of their costumes, according to the particular role.

Use of heavy costumes has shown a downward trend, since the modern day artistes have found new ways with lighter and modified costumes. In this context, hair style is worth mentioning. In *Telugu Vaibhavam*, a single dancer performs three roles – Satya Bhama, Molla and a common dancer. The change in the roles is brought about by a suitable change in the hair style. Satya Bhama is shown by making the hair style as a braid; for Molla, the hair style is in the form of loose hair; and for the common dancer, the style is of a knot. Such changes enable the artiste to avoid change of costumes to play different roles and, hence, save time.

There are divergent approaches to the aspect of costumes. Some prefer significant costumes for each character in a distinct way. Some others give importance to the flow of *Angika*, *Vachika*, and *Satwikabhinaya*, rather than to *Aharyabhinaya*.

Satwikabhinaya: The Kuchipudi Bhagavatas used to follow *manodharmi* and there was scope for elaborate presentation of *Satwikabhinaya*. However, in group performances, the performers have to follow the choreography and the performers may not be in a position to display *Satwikabhinaya* as per their *manodharmi*.

5.14 Presentation - Emerging trends

Earlier, Kuchipudi artistes used to be invited to perform in the villages on the occasions of festivals and ceremonies. In the modern era, annual dance festivals afford an opportunity for the performance of Kuchipudi dance dramas. Also, conferences meetings at the corporate level

and cultural events at the government level have been extending invitations for Kuchipudi performances. However, several changes have taken place in the presentation of dance dramas. The slide continued in the duration of presentation from a length to short versions. Evolution of modern dance drama is itself a cause for the shrinking of time frame on the scheduling of performance and condensing of the performance to three hours. The duration has become even shorter in the modern version of 21st century. Due to time constraints, it has become difficult to incorporate the components, such as *Purvarangam*, *Amba stuthi*, *Naandi*, *Adi Mangalam*, *Antya Mangalam*, introduction of author, and introduction of the character, in the performance. Hence, many of these are being carefully avoided and greater focus is being given to the selected theme.

The trend of *Jugalbandi* was started by Vempati Chinna Satyam in the Kuchipudi dance drama tradition. He choreographed Narada's character in the Kuchipudi style in an episode of *Sri Krishna Parijatham* for *Bharata Bharathi*.⁴³⁴ In the same episode, Sri Krishna, Satya Bhama and Rukmini were dancing Manipuri, Kathak and Odissi respectively. Anupama Mohan, a disciple of Vempati Chinna Satyam, re-choreographed the same with a *Jugalbandi* of four South Indian classical dances, with Satya Bhama in Kuchipudi; Sri Krishna, in Kathakali; Rukmini in Mohini Attam and Narada, in Bharata Natyam. Pandit Briju Maharaj unleashed grandeur, with a *Jugalbandi* of six of Indian classical dances, to represent the six lunar seasons, in which *Sisira* was performed by Deepika Reddy in the Kuchipudi style.

This kind of *Jugalbandi* presentation occurred when the Kuchipudi *natyacharyas* settled elsewhere and tried to popularize Kuchipudi, along with local art forms. In the same way, artistes of other regions, who learnt Kuchipudi dance, would blend their art form along side with Kuchipudi dance for creating a new impact. Ramadevi, a learned Kuchipudi artiste from Kerala, choreographed *Mohini Bhasmasura*, with Bhasmasura performing in Kathakali, and Mohini, in Kuchipudi.

5.15 Emergence of Thematic group presentations

These are the new formats that have emerged. In this form, a group of artistes in unison perform with bodily movements and expressions. The focus remains on the aspects, such as:

⁴³⁴ Lakshmi Narasimham, Bhagavatula. *Kuchipudi Natyakala Vikasam - Prayogalu, Banilu, Pratyekatalu*. edited by Subrahmanyam, GV., Ramanadham, Chinta., and Seturam, Bhagavathula. Potti Sriramulu Telugu University, Hyderabad, 2003, p. 61.

sequences, formations, synchronizations, poses and postures. For this performance, the choreographers normally ensure selection of dancers of the same height, personality, and attractiveness. They also ensure uniformity of costumes, bright lighting, and suitable stage properties to convey the desired message. In this form of dance, all the dancers appear with similar costumes and similar movements and, therefore, individual identity is not seen. However, in the dance dramas, the characters get elevated and highlighted, due to their unique identity. The performance in thematic group presentations requires group effort and group co-ordination. A mistake by even one performer can mar the performance. The last decade has seen vast changes in the composition and divergence in dance drama genres, and the proliferation of thematic group presentations.

Some of these tend to project and spread social awareness. The time available for preparation is short. These presentations not only restricted to Kuchipudi. The choreographer can prefer other styles also. The script and choreography are done as per the time and requirement of the organizers or sponsors. The main organizers and/or sponsors are: universities, dance academies and schools, temple managements, government departments like Department of Language and Culture, and the corporate sector. One of the examples of thematic group presentation is Jonnalagadda Anuradha's *Apas*, a presentation on the World Tourism day which has the theme of water. The details of the performance are given as under:

The duration of this work is twenty six minutes. It is divided into seven parts. The five elements (earth, water, air, fire and sky), water sources, fertile fields due to timely rains, disasters arising due to pollution of water sources because of factory wastes and hazards are portrayed. This work uses folk dance and theater styles, along with Kuchipudi style. The five elements and water have been represented in Kuchipudi style, using appropriate steps, and *Chari* differences in the dance. The process of harvesting is shown in the folk style. The working of the machinery in the factories and the process of pollution are choreographed in the theatrical style. This performance commences with the chanting of Vedic *mantras*. The lyrics are in Sanskrit. Harvesting is shown in folk music and working of machinery is in western beats. In the scene of catastrophe, *Jathi* has been included.



Figure 5.34 Costumes of five elements



Figure 5.35 Costumes of water



Figure 5.36 Costumes of farmers



Figure 5.37 Costumes of machinery



Figure 5.38 Costumes and masks of factories



Figure 5.39 A scene of disaster

The make-up has been on both traditional and modern lines. The dancers performing the five elements have been given traditional classical costumes but not on character based. Element of water has been represented by dancers wearing costumes in white and blue colors. The dancers hold a piece of cloth in their outstretched hands and with it; make dance movements, resembling a wave. The costumes and make up of farmers are in the folk style. For the machinery, black trousers and pink jackets are used. There has been also innovation, representing

pollution in black colour costumes and hazards in half masks. Lighting has a major role to play in this dance drama. A major innovation has been that the elements which an actor expresses by the enactment are shown by projection on a screen. Thus, the choreographer has achieved tremendous success in conveying and registering a strong social message within a short span of time.

5.16 Changes from one genre to other genres

Taking into account the relevant aspects like theme, purpose, *Chaturvidabhinayas*, music and performance, the Kuchipudi dance dramas have been classified as under:

- (a) Traditional genres: Kalapas and Yakshaganas are considered as traditional forms.
- (b) Modern genres: Nritya Rupakas and emerging trends are considered as modern versions.

The Kuchipudi dance drama has been recognized as a classical form and retains its traditional nature and characteristics. Modernism in Kuchipudi repertoire is not reaction to classical dance drama, but a controlled intervention and improvisation in specific components. Kalapas and Yakshaganas, if performed in the contemporary times, would make use of all the modern amenities in stage, lighting, *Aharya*, and choreography. Similarly, all the genres would rely on the traditional *Chaturvidabhinayas*, in varying degrees. Moreover, the words, modern and contemporary, in the Kuchipudi repertoire context refer to the changes in themes, structure and content. There have been changes in *Purvarangam*, Sutradhara, stage properties, duration of performance, etc., but the inherent Kuchipudi style in dance and presentation in the traditional inheritance have continued. However, it is stated that modernity in Kuchipudi dance drama form has commenced with the advent of Nritya Rupakas of Vempati Chinna Satyam. The structure and presentation of Nritya Rupakas of Vempati Chinna Satyam has established a new tradition in presentation and can be regarded as traditional presentation in modern terms.

In this context, the genres can be analyzed as under:

(a) Traditional genres:

- (i) Tradition in theme and presentation,
- (ii) Change in theme and tradition in the presentation,
- (iii) Tradition in theme and change in presentation, and
- (iv) Change in the theme and presentation.

(b) Modern genres:

- (i) Tradition in theme and presentation,
- (ii) Change in theme and tradition in performance,
- (iii) Tradition in theme, but change in the presentation, and
- (iv) Change in the theme and presentation.

(a) Traditional genres:

(i) Tradition in theme and presentation: Most of the themes are from epics such as *Ramayana* and *Mahabharata* and stories of divine aspects of Vaishnavism and Saivism etc., are taken. Presentation also continued in the traditional method of *Kuchipudi Natyamela sampradaya*. *Bhama Kalapam*, *Prahlada*, *Usha Parinayam* and other Yakshaganas belong to this group.

(ii) Change in theme and tradition in presentation: *Golla Kalapam* and some of the *Pagati Veshas* and interlude characters can be considered to belong to this category. However, presentation continued in the *Natyamela sampradaya*. *Pagati Veshas*, now a defunct art, was also projected sometimes as a parody and irony.

(iii) Tradition in theme and change in presentation: In the course of time, the Kuchipudi dance drama had gone through many changes, while still retaining the major components of tradition. The major changes have already been brought out. Another major aspect has been that singer and *nattuvangadhara* share the role of the Sutradhara. The scope for *Angikabhinaya* has increased; whereas *Vachikabhinaya*, which was usually spoken by the artiste, was prompted by the singers at times, to provide more *Angikabhinaya* to the dancers. Certain changes occurred in *Aharyabhinaya* and stage properties, script. Music continued in the traditional method. *Kalapam*, *Sasirekha Parinayam*, and *Usha Parinayam* are the traditional dance dramas which are being performed with certain changes and adjustments. A special reference to Pasumarthy Ramalinga Sastry's *Sasirekha Parinayam*, is worthy of mention in this context.

(iv) Change in theme and presentation: The dance dramas, which have followed the traditional structure but with change in theme and also presentation, can be considered in this category. Aruna Bhikshu's *Rudrama Kalapam* is an important example.

(b) Modern genres:

(i) Tradition in theme and tradition in presentation: Tradition in presentation refers basically to *Purvarangam*, narrative style of Sutradhara and *Mangalam*, as also the invocation of Amba as a prayer. Obviously, there has been change of duration of performance to two or three hours for all forms. However, in Yakshaganas, the number of performers was limited to around ten. In Nritya Rupakas, a troupe of thirty to forty is required. Composition of the script has also seen different approaches in Nritya Rupakas, which were in simple language and simple meters and the music has been in the Hindustani style also. Some scripts were composed in languages other than Telugu. *Angikabhinaya* gained prominence. Women portray the feminine characters. Themes of most of the Nritya Rupakas are in the traditional way. Most of the themes are from epics such as *Ramayana* and *Mahabharata* and stories of divine aspects of Vaishnavism and Saivism etc., are taken. The narration of the story through dancers, singing of *Vani Paraku*, *Mangalam* etc., has retained the traditional presentation elements. A new range of musical instruments have come under use. *Haravilasam*, and *Srinivasa Kalyanam* are examples of this category.

(ii) Modern in theme and tradition in presentation: *Chandalika*, *Sarwam Sai Mayam*, *Swami Vivekananda*, *Lakuma Swantanam*, etc., show thematic changes even though the presentation has been in the Nritya Rupaka tradition.

(iii) Tradition in theme and modernity in presentation: These are trends to transcend cultures and themes. However, themes have continued to emerge from the traditional aspects. The best example of this category is by Chinta Ramanadham's, *Sri Rama Pattabhishekam*. In spite of its traditional theme, the presentation has been modified on the pattern of group presentations which are usually performed with a limited number of artistes substituting most of the characters (lead characters). Duration of this performance has also been shortened, keeping the constraints of time and the tastes of the audience in mind.

(iv) Modern in theme and presentation: Several modern themes have also emerged with a modern structure. *Aharyabhinaya* has been slowly moving from being character-oriented to actor oriented. Fusion can be observed in the presentation. *Apas* by Anuradha Jonnalagadda, discussed earlier, is an example.

Natya Sastra mentions about eleven components in a dance drama. These are: *Rasa*, *Bhava*, *Abhinaya*, *Dharmi*, *Vritti*, *Pravritti*, *Siddi*, *Swara*, *Athodya*, *Ganam* and *Rangam*. The prevalence of each of these components in Kalapas, Yakshaganas, Nritya Rupakas and Thematic group presentations as per my research study, is suggested in the following paragraphs and in table-9.

Rasa: Kuchipudi dance drama tradition has become a synonym of ‘accomplished art flowing with *navarasas*’. *Sringara* and *Hasya* had been the main *rasas* of the Kalapams. In Yakshaganas and Nritya Rupakas, *Karuna*, *Roudra*, *Veera*, and *Santha rasa* find a place, along with *Sringara*. Much importance is given to *Hasya rasa* in the Yakshaganas. Modern dance dramas are spectacular performances. In olden days, the performers had time and scope to enact the *rasas* in depth. However, in present day performances, due to limitation of time and factors like choreography and structured performances, the scope of performance of *rasas* in depth gets reduced.

Bhava: The messages and their intrinsic and extrinsic themes are conveyed through appropriate gestures. Conveying the feelings, emotions and sentiments through facial expressions is a specialty of Kuchipudi. The scope for expression of *bhavas* exists in Kalapas, Yakshaganas, Nritya Rupakas and Thematic group presentations.

Abhinaya: *Angika*, *Vachika*, *Aharya* and *Satwikabhinayas* have an important role in the Kuchipudi tradition. *Angikabhinaya* is also an important component of the Kuchipudi dance dramas. However, it has been given prime importance in Nritya Rupakas and thematic group presentations. Kalapas and Yakshaganas have a specific role and importance for *Vachikabhinaya* including dialogues. In Nritya Rupakas and modern dance dramas, *Vachikabhinaya* in the dialogue form has been reduced, or completely removed. *Aharyabhinaya* of Kalapa and Yakshagana, including costumes ornaments and make up, has been of traditional way. In Nritya Rupakas, there have been significant changes. A distinct design of costumes has been made for each and every character. In thematic group presentations, *Aharya* in the traditional way, and also costumes, ornaments and make up in a simple and modern style are being used. In the past, in Kalapas and Yakshaganas there was scope for *manodharmi* for the performer and hence there was scope for *Satwikabhinaya*. In Nritya Rupakas, Thematic presentations and also Kalapas and

Yakshaganas of present times are structured performances. Hence, *Satwikabhinaya* has to be as per choreography.

Dharmi: The tradition of *Rupanurupam*, propounded in the *Natya Sastra*, had two different methods from traditional to modern dance dramas, female character (impersonation by men) in traditional dramas and male character (impersonation by female) in Nritya Rupakas. ‘*Ruparopanam*’ was restricted in Kalapa and Yakshaganas. In dance dramas, multiple character impersonation of an artist was frequent. In the case of modern dance dramas, this phenomenon is effective, but not many portrayals of many characters are evident. All the genres of Kuchipudi dance dramas basically follow *Natyadharmi*. However, the component of *Lokadharmi* is being used to depict scenes of contemporary social life.

Vritti: The four types of varieties, i.e., *Bharathi*, *Satwathi*, *Kaisiki* and *Arabhati*, represent dialogue, expression, grace and intensity respectively. In Kalapas and Yakshaganas, *Bharathi* and *Satwathi* were highly exhibited. Today, in Nritya Rupakas and thematic group presentations, *Kaisiki* and *Arabhati* are more evident.

Pravritti: Different elements, such as attire, dialect, costume and traditions are referred to as *Pravritti*. Kuchipudi traditional presentations followed the epics to portray the *Pravritti* of mythological characters. They portray the characters in the context of Telugu culture. In Nitya Rupakas and thematic group presentations, *Pravritti* of characters has been designed, taking into account the kind and nature of the characters.

Siddhi: This refers to the successful completion of the performance. Two kinds of *Siddhis* are stipulated. These are: *Manusha Siddhi* (which involves human endeavor) and *Daivika Siddhi* (which refers to the divine intervention). These were relevant in the case of traditional Kalapas and Yakshaganas, when the performers went from village to village and enacted performances on temporarily made stages during the night. There is a need to avoid the factors that can cause failure of a performance even in modern day scenario.

Swaram: In the traditional Kalapas and Yakshaganas, Kuchipudi Bhagavatas made use of Carnatic music. However, Kuchipudi Bhagavatas developed a distinct style of singing. In Nritya Rupaks, *ragas* of Hindustani style and light music were also used. In thematic group presentations Carnatic, Hindustani styles and western beats are now in vogue.

Athodyam: This refers to musical instruments of string, blow, metal and leather. Traditionally, Kuchipudi Bhagavatas used very limited number of instruments such as Cymbals, Mridangam,

Tithi and Harmonium. In Nritya Rupakas, more number of instruments were used. In the present days, all the available instruments are being used.

Ganam: Bharata mentioned five kinds of *Druvaganas*. In Yakshaganas, all the five kinds of *Daruvus* are used. In Kalapas and Nritya Rupakas, only two kinds of *daruvus*, i.e., *Pravesa* and *Samvada Daruvus* are found. In thematic group presentations, there is no specific trend of using *Daruvus*; but these are being used, as per requirements of the theme and the character.

Rangam: This refers to the stage, which is an essential requirement for presentation of a performance. In the distant past, the performances were on level ground, along with the spectators. Thereafter, the performances were on temporarily erected stages. At present, the performances are in auditoria, having all modern amenities.

The main features of changes are reflected in the Table given below:

Table 9: Main changes in the genres regarding elements of Natya Sastra

Sl. No.	Element	Kalapam	Yakshagana	Nritya Rupaka	Thematic group presentation
1	Rasa	Sringara, Hasya	Sringara, Hasya, Karuna, Veera, Roudra, Santha	Sringara, Karuna, Veera, Roudra Santha	As per theme
2	Bhava*				
3	Abhinaya	Angika Vachika Aharya Satwika	Angika Vachika Aharya Satwika	Angika – predominant Vachika - without dialogue Aharya - innovative Satwika - less extent	Angika Aharya
4	Dharmi	Natyadharmi Lokadharmi (limited extent)	Natyadharmi Lokadharmi (limited extent)	Natyadharmi Lokadharmi (less extent)	Natyadharmi Lokadharmi (less extent)
5	Vritti	Bharathi, Satwathi	Bharathi, Satwathi	Kaisiki Arabhatti	Kaisiki, Arabhatti
6	Pravritti	Limited extent	Limited extent	More importance given	More importance

					given
7	Siddi**				
8	Swaram	Carnatic	Carnatic	Carnatic Hindustani western light music	Carnatic Hindustani western light music fusion
9	Atodyam	Mridangam Tithi Harmonium Cymbals	Mridangam Tithi Harmonium Violin Cymbals	Veena, Harp, Violin, Flute, Clarinet, Mridangam, Tabla, Kol, Ghatam, Cymbals	Several available instruments
10	Ganam	Pravesa daruvu, Samvada daruvu	All five kinds of daruvus	Pravesa, samvada geyam	Sometimes Pravesa daruvu
11	Rangam	Temporarily erected stages at street junctions and temple premises	Temporarily erected stages at street junctions and temple premises	Modern stage in auditorium	Modern stage in auditorium

*Bhava: All the Kuchipudi genres give importance to the Bhava.

**Siddhi: Attainment of Siddhi with all traditional practices and preparations make a presentation successful in all the four genres.

Summary

Kuchipudi Bhagavatam has been characterized by its propensity for innovation and change, to suit the requirements of the social and cultural conditions of the contemporary society. These changes have come from within. Some of the changes are attributed to changes in the context and factors like socio-cultural environment and advancing technology. This chapter has brought out the changes that have occurred in one genre, over a period of time, and changes seen in different genres. A few changes are transformational and many of the changes can be

considered as major changes. Transformational changes have taken place with regard to the duration of the performance, stage, and women taking part in the performance. There were several ephemeral changes. Every dance drama or dance performance is a work of art in itself. There would be changes, subtle, or otherwise, in each performance. However, Kuchipudi dance dramas have undergone changes in structure, content, theme etc., but the basic tenor remains the tradition.

Chapter - VI

Results and Conclusion

6.1 Introduction

This chapter presents the findings obtained from the research by setting out the results of the study. The study was set out to explore the changes that have taken place in Kuchipudi dance drama with specific reference to Kalapas, Yakshaganas and Nritya Rupakas. The study has identified the nature, genre, content and context of the changes and their role and impact on Kuchipudi Dance Drama. The changes have also been examined in the context of overall social changes. It is found that some of the theories of social change can be successfully applied to changes in Kuchipudi dance drama.

6.2 Study of changes – holistic approach

The Kuchipudi dance drama history and changes can be viewed in a seamless and linear perspective in the traditional approach and also can be studied in light of the new approach. Thus, the first view considers Kuchipudi dance drama as a gradual development, with successive improvements and clearly identifiable points of innovation and in the second, the radical approach, the genre would also be studied for its capricious and also haphazard existence through time.

The history of Kuchipudi dance drama and changes have been studied as a composite of time aspect, by the types and also in the context. However, there has been a posit of authentic sources for the period preceding the 20th century and therefore proper evaluation of the various accounts has to be made for the correct perspective. There has been a need to balance between studying the changes in depth and in immediate wider contexts and a multi discipline approach like study of dance, literature, music etc. Researchers in the past have resorted to either time based or era based study. Era based study or time based studies do not bring out the factors responsible for birth, growth, maturity and decline. A holistic approach which should include all the three methods is required to analyse changes and underlying causes and their effects. The endeavor of study of changes in Kuchipudi dance drama leads one to be a chronicler, interpreter and selector. As a chronicler, events and also the contents of traditional Yakshaganas and modern dance dramas and the contemporary performances have been recorded with a view to

observe and abstract changes. Interpretation of the changes has been made to evaluate the relevant social and cultural contexts. The role of selector has been necessary to arrive at valid and reliable sources for the study.

6.3 Change - definition

Change in this context is considered as the adoption of an innovation where the ultimate goal is to improve outcomes through an alteration of practices. However, in an art form like dance drama, there would be changes, ephemeral or major, from one work to another even from one performance to another and dance dramas have to be evaluated in terms of definition of change as given above.

6.4 Factors responsible and nature of changes

Factors that drive change are internal or external to the environment. External factors include socio-cultural changes; changes in the thinking, outlook, tastes and attitudes of spectators; formal education which brings about a rational and logical approach to life and also to performing arts; influence of other art forms on the genre etc. Internal factors are the urge for artistic excellence, self actualization; competition among the artistes and concern for preservation of the art. Proliferation of Yakshaganas can be stated to be in a cyclic form of the changes. Yakshaganas emerged during 1880-1940s and reached zenith. Subsequently, there was a period of decline both in terms of performance and support. The first half of 21st century saw revival of some of the Yakshaganas. There have been perceptible influences of Kalapas and Yakshaganas on Nritya Rupakas. Also there is influence of Nritya Rupakas on Kalapas and Yakshaganas of modern times. The effect of cinema on Kuchipudi Yakshaganas had been of mutual influence. The changes therefore can be seen as multi linear and cyclical.

6.5 Classification of changes

The changes can be codified as transformational changes, major changes and general changes. General changes are those, occurring due to overall changes in the external and internal environment and to some extent are inevitable phenomena. Such of the changes which have effect of transformation of some aspect or other of the dance drama and certain degree of irrevocability can be attributed to these changes. Other changes, which impact the performance and have gained acceptance have been considered as major changes. It is to be noted that while

strict classification of the changes based on the overall impact cannot be done, a general codification can be done.

6.6 Transformational changes

Kuchipudi dance dramas were not performed in the temples as part of temple rituals or in the courts of kings. It was art of the people. With the recognition of Kuchipudi dance as a classical dance in the middle of twentieth century, the consequent changes have brought about a paradigm shift towards the art becoming part of culture. The concept of dance drama has undergone change with reference to the purpose. An art form which was entertainment in a small region of the country, has become an inalienable component of cultural milieu of the country.

Patronage in the earlier days was from the common people and also the richer section of the society. In 21st century, the patronage is from universities, state governments and Indian Diaspora, corporate etc.

Some of the emerging formats such as Kuchipudi performance are concept oriented and some of them may have the characteristics of a dance drama even though at a reduced scale. Thus, there have been new themes in contrast to the traditional themes of Yakshaganas and Nritya Rupakas.

It was characteristic tradition of Kalapas and Yakshaganas that the performer would sing himself while dancing but this has changed. In modern times, there is the procedure of background singing and sometimes even playing of pre recorded song.

Women were not allowed to take part in the traditional Yakshagana performances. Men used to perform all roles including female roles. Men had to do some kind of mimicry of voices of female and children for dialogues and singing. Woman not being allowed to participate in a performance has to be understood in the social and cultural context of those times.

The teaching and learning process was by guru- sishya (master and disciple) tradition. There was a rigid regimen of physical exercises for boys. More important is the fact that a student had to learn the entire text including songs, *Slokas*, dialogues, *daruvus* etc. and *Chaturvidabhinayas* besides the principals of dramaturgy. It took at least 10 to 12 years for a student to complete the training and start performing on the stage. Students more often than not approached different gurus to learn different aspects. Then training ensured that an artiste could perform in any role in a dance drama. There has been change in this position. One important development has been introduction of Kuchipudi dance as an academic discipline in Universities

and institutions. As a result, a holistic approach of a performer, scholar, and researcher emerged. The social anthropology of dance and ethnography has come to be recognised in the field. There has been development of a standard syllabus and pedagogy. Academia has become agents of change. As a result a spirit of enquiry, questioning and rationality have emerged. In the tradition of Guru- Sishya system of learning there was all adulation for the Guru and no scope for questioning and rational discussion.

There was no concept of rehearsal before a performance.⁴³⁵ The small group of performers travelled together and the group contract was for at least a year or so and not for a single performance. This ensured group cohesion and synergy. This position has changed. At present individual artistes organize own performances or participate in a group performance when invited. Rehearsals are also essential. Present day performances, whether Kalapam, Yakshagana or Nritya Rupaka is highly structured and the performer follows the choreography strictly and no deviation generally takes place. The present day performances being group effort, autonomous performance by an individual member of the group would affect performance of other members. Also, there is very little scope for dancing differently for different words.

Due to constraint of time, the *Sampradayaka* characters like Sutradhara, Dwarapalaka, Narada etc. are not included in Nritya Rupakas and even in Yakshaganas. Nritya Rupakas contain mythological and sociological characters. A significant change has been that additional characters and objects, birds, animals were introduced as characters in some Nritya Rupakas.

Kuchipudi Bhagavatas have given the *Chaturvidabhinayas* to the Yakshagana texts they had taken up and turned out vibrant performance splendor bringing in *rasa siddhi* to themselves and audience. As part of *Angikabhinaya*, *Panchajatula Adugulu*, *Mathru Adugulu*, *Saptatala Ardhilu*, *Teerikalu or Tirmanalu*, *Muktayi*, *Kolapimpu* and *Palugudu Varusulu* were performed. They used to give a lively and spontaneous presentation of *Vachikabhinaya*. The Kuchipudi Bhagavatas had the practice of preparing the *Aharya* themselves, or got specifically prepared. These ornaments were made of light weight wood such as *Jeelugu*, *Bendu*, *Badida* and *Punugu*. Performers of main characters of Kuchipudi Yakshaganas excelled in *Satwikabhinaya* by proper learning from the gurus, constant practice and improvisation in each performance. Some of them used to establish their own styles and variations. However, *Vachikabhinaya* has been eliminated

⁴³⁵ In the earlier performances, an actor played the same character in every performance and there was no need for any rehearsal.

in Nritya Rupakas. *Angika* and *Aharyabhinayas* have been improved. *Vachikabhinaya* has no scope in thematic group presentations. *Satwikabhinaya* has limited scope in group performances.

Satwikabhinaya had an important role right from Bhama Kalapam. The performer playing the role of Satya Bhama had to process mastery on display of all the eight kinds of Nayikas for the heroine. However, in Yakshaganas and Nritya Rupakas the heroine is not expected to portray all the moods of Nayikas and limited number of emotions was being portrayed as required for the sequence. However, these characteristics are being displayed at a lower scale in the present day performances, since the scripts do not have scope for display of all the characteristics in full potential. It is also relevant that in the changed social conditions of the society, portrayal of these characteristics of a heroine can be only of academic interest and still has been evincing very appreciative response from the spectators.

The role of *Nritta* is increasing in a performance from the times of Nritya Rupakas. This can be seen in the context of the need to reduce the language portion for successful performance before multi lingual and multi cultural spectators. However, the leverage found in Natya Sastra to follow the local practices have been fully utilised by the successful works and performances. Medium of presentation has undergone changes. Internet, Television and digital technology have become significant sources of preservation and publicity.

6.7 Major changes

It is found that out of eight Yakshaganas, two continued and only three have been revived. The Yakshaganas that continued to be performed are - *Prahalada Natakam* and *Usha Parinayam*. Yakshaganas that have been revived are - *Sasirekha Parinayam*, *Rama Natakam*, and *Mohini Rukmangadha*. Yakshagana had a very elaborate structure, which involved prayer, lineage, description of literary aspects and style. Prayer was designed as a detailed process involving Ganapathi sthavam, tributes to ancient poets, explanation of genealogy and the name of the author etc. However, in the revived version of Yakshaganas the prayer is restricted to chanting of a few hymns and a mere announcement of author and title.

Performance of Yakshaganas was considered auspicious and the performers invariably followed certain religious rituals like certain characters observing fast before performance, e.g., Narasimha Swami and Rukmangadha. With Change of life styles and religious beliefs of performers and spectators, such practices have ceased. Another example is *Melavimpu*. *Melavimpu* used to be very protracted. The initial rituals show at the commencement of a

performance was restricted to prayer to Vighneswara and Amba stuthi. However in 1950s, this became a protracted performance including subcomponents such as *Naandi prastavana* and *Purvarangam*. In the revived Yakshaganas, this got restricted as per availability of time. In Nritya Rupakas the entire process of *Purvarangam* has been dispensed with. A simple prayer to Vighneswara and song of *Vaniparaku* are sung by the play back singers.

The traditional scholars were scholastic in Sanskrit and later such scholars adopted Jayadeva's *Geeta Govindam* and Narayana Thirtha's *Tarangas* for Kuchipudi dance dramas. An important feature of Yakshaganas is - *Daruvu* and this feature continue in Nritya Rupakas and Yakshaganas. *Kandardham* is sparingly used in some Nritya Rupakas and even in them slight changes have been made. Nritya Rupakas, Yakshaganas of modern days are highly time bound. Hence no usage which is not an integral part of the performance is used. *Javalis*, *Astakas*, *Slokas*, *Dandakas*, *Tarangas*, etc. were used in Nritya Rupakas and in revived Yakshaganas where ever absolutely required and that too in a concise form. On the other hand, *Keertanas* of Annamacharya, Tyagaraja, and Ramadasa etc. have become main theme of performance in some Nritya Rupakas. Other usages, which were frequent in the traditional Yakshaganas, and are getting reduced in modern versions are *Dwipada*, *Kaivaram*, *Vachanam*, *Seesam*, *Yelalu*, *Vrittas*, *Choornika*, *Ardhachandrika* etc. *Daruvu*, *Sandhivachanam*, *Kandardham*, *Mangalam*, *Jola pata*, *Pendli pata*, *Perantalla pata* etc. are found both in Yakshaganas and Nritya Rupakas. The system of *Mangalam* was prevalent in both Yakshagana and Nritya Rupaka. Extempore dialogues which depended on local conditions are missing. Autonomy and spontaneity are not resorted to. Modern day Yakshaganas have become highly structured in nature. Thus, there was flexibility in traditional Yakshaganas, which is lacking in Nritya Rupakas and modern day Yakshaganas.

An important point was that Kuchipudi gurus adopted texts of Yakshaganas of various other writers and these texts gave specific *ragas* and *talas* for them. Some of such *ragas* given in the texts are – '*Englishu Swaram*'⁴³⁶, '*Apuroopam*'⁴³⁷ and '*Arudu*'⁴³⁸ etc. But Kuchipudi gurus instead of following the music as given in these texts, sang music in the *ragas* of their own. Kuchipudi gurus had reasonable knowledge of music and accordingly used their musical

⁴³⁶ Ramanujacharyulu, Tiruvallikeni. *Prahlada Natakam*, n.d. p. 69.

⁴³⁷ Chidambari Kavi, Duggaraju. *Anirudhha Natakam*. Westword and Company, Chennapuri, 1939, p. 51.

⁴³⁸ Ramanujacharyulu, Tiruvallikeni. *Prahlada Natakam*, n.d. p. 88.

knowledge for enhancing their performances. The *ragas* were intense and depended on character. *Mohana raga* was frequently used. The derivative *ragas* and *Melakartha ragas* were also in use. However, *Prahalada Natakam* and *Sasirekha Parinayam* had special *ragas* like *Suryakantha*, *Pushpalatha* etc. Singing was mostly in *Madhya kala* (medium tempo), *Druta kala* (fast tempo). *Vilamba* (slow tempo) was seldom used. It is an important aspect that Kuchipudi Bhagavatas had the practice of singing some Carnatic *ragas* in a slightly different way from the traditional Carnatic singing. Thus, Kuchipudi Bhagavatas followed music in their own style. In Nritya Rupakas, in addition to the traditional Carnatic music, Hindustani style was also added. *Madhuvanthi*, *Pahad*, *Desh*, *Sohini*, *Jaya jayavanthi*, *Bhim Palas*, *Bilakshana Thodi* etc., are some of the Hindustani *ragas*. Some tunes of light music were also used.

There was lot of scope for *Manodharmi* in all the aspects such as the character, music, *tala*, *laya*, Nritya etc. in the traditional Yakshaganas. However, in revived Yakshaganas and Nritya Rupakas they followed structured and preprogrammed performance. *Lokadharmi* was also main component. Scope has been reduced in modified versions.

In the Nritya Rupaka innovations have been made by introduction of *Chari bhedas*, *Nritta Hastas*, *Mandala* and *Sthanakas* etc. This has increased the scope for performance for the dancing and dancers at the same time making the dance more attractive with its variety. Generally the scope for the performance in *Angikabhinaya* is limited due to limited styles of foot work. However, in Nritya Rupakas a number of *jathis* were used specially in *Pravesa Daruvu*. In some of the Nritya Rupakas, modified steps and hand gestures were used in dancing. There has also been effective use of lighting.

Kuchipudi gurus have made best use of human body in the dance drama performance to project the themes by *Chaturvidabhinayas*. *Angas*, *Pratyangas* and *Upangas* have been aptly used. They had projected the best of *Aharya* with *Pustam*, *Alamkara*, *Angahara* and *Sanjeeva*. The training used to be vigorous and followed a process. At present *Sapta tala ardilu* are not being thought and *Challa Kavvam*, *Venuka natu*, *Pakka natu*, *Chuttadugu*, *Bongaram tadadugu*, *Vilamba mandekoppadugu*, *Kolapimpu* etc. are not in use. *Mande koppu* changed as *Utghattita*. In traditional Kalapas and Yakshaganas, choice of performers was as per the requirements of character. In contrast, present day performances are artiste-oriented and the highlight is on the artiste. Also in the yester years there was requirement for the artiste to have reasonably good knowledge of music and good voice. There is no such need now.

The language in Yakshaganas was mostly grammatical but a judicious mix of grammatical and colloquial. For each character they used grammatical or colloquial language depending on nature of the character.

The heroine enters behind the curtain on the stage. In some Yakshaganas, anti heroes had more prominent and influencing the role than heroes. Each Yakshagana was characterized by a specific *rasa*. The attainment of *rasa siddhi* is ultimate aim and achievement. There were some *Sampradayaka* characters like Sutradhara, Narada, Singi-Singadu, Madhavi, and Dwarapalaka. However, in the revival of Yakshaganas only Sutradhara remains. And other characters are removed or curtailed as per the time.

The arena of *Aharyabhinaya* has undergone vast changes. Various ornaments, make up methods, symbolic weapons were used. These were made of light wood and prepared by the artist themselves. Make up used to be as per the specifications of characters. However over a period of time, make up developed as a separate stream and specialist function. Readymade items available in the market have come to be used. However in Nritya Rupakas, weapons were avoided as it impeded dancing. Instead, symbolism was used to suggest the character.

Nritya Rupakas can be stated to be the result of influence of Bharata Natyam⁴³⁹ and cinema⁴⁴⁰ and have brought in uniformity and separation of choreography and performance on stage. Social themes like Chandaliika, which have commenced a distinct and formalised style and structure, have evolved. Nritya Rupakas continued the Kuchipudi tradition but with certain modifications. Firstly there was division of performance into scenes and the plot was projected in clear cut divisions numbering to 8 -10 scenes. This clear cut demarcation of the performance into scenes did not exist in Yakshagana which was a continuous performance. Sutradhara in Yakshaganas provided continuity in the interludes in Yakshaganas. Even though the Sutradhara was eliminated in Nritya Rupakas, the role of Sutradhara could not be totally eliminated. The function of Sutradhara appeared in some Nritya Rupakas as compeering, announcements, and narrations so on. Connectivity of the performance is thus provided. Second, in Yakshaganas,

⁴³⁹ The influence of personalities of Bharata Natyam has been brought out in the chapter – IV , p. 147 of this thesis.

⁴⁴⁰ Vempati Chinna Satyam was a dance director in cinemas. Use of stitched dresses, design of *Aharya*, innovative stage crafts, duration of three hours for performance etc. features show influence of cinema on Nritya Rupakas. “stage properties and settings were designed by Gokhale, an art director of cinema”. For more details, please performance review of Vipranarayana Nritya Rupakam by Makha. Performance review of Vipranarayana Nritya Rupakam, by Makha, *Natyakala*, APSNA, 1970, Jan, pp. 77, 78.

themes have mainly remained mythological. However the life stories of Annamayya, Saibaba etc. also formed themes in Nritya Rupakas. Anecdotes of life of Buddha had also become themes. Thus themes were not restricted to Hindu mythology and involved other religions also. However, the context remained Indian. Kuchipudi performances were supposed to portray the frolics of God.

6.8 General changes

Changes such as use of stage, auditorium, lighting and mike systems, publicity methods, reviews in newspapers etc., fall in this category.

The themes and nature of 444 dance dramas; performed during the period from 1960 to 2017, as per the interviews of some gurus and the sources in dance journals have been collected. Details of these dance dramas are given in the Appendix-G Results of the study of these dance dramas with reference to the category and the themes are given below:

Table 10: Dance dramas performed as per the category

Sl no	Category of dance drama	Number of performances
1	Kalapas	8
2	Yakshaganas	10
3	Nritya Rupakas	330
4	Thematic group presentations	81
5	Jugalbandi	7

Table 11: Different kinds of themes in 444 dance dramas

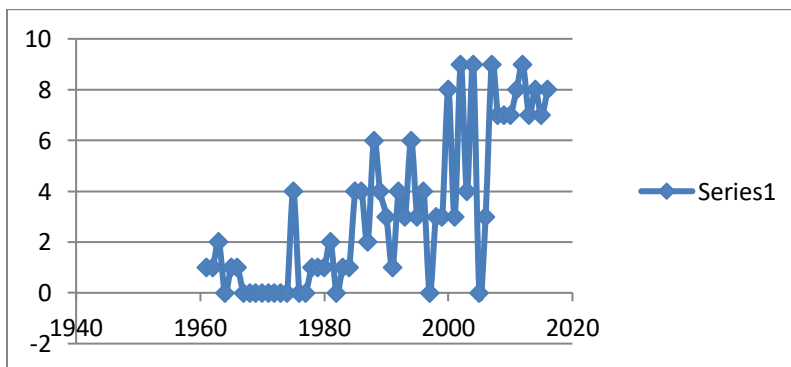
Sl No	Nature of theme	Number of performances
1	Mythological	250
2	Sociological	73
3	Historical	23
4	Concept oriented	12

5	Abstract	13
6	Kavyam	12
7	Life history	20
8	Religious	17
9	Environmental	9
10	National Integration	5
11	Woman issues	7
12	Natural Dyes	1
13	Panchatantra	1
14	Kaleidoscopic	1
	Total	444

The above analysis shows that the emerging trend is:

- (a) Growing increase in the number of performances which are generally of short duration
- (b) Growing tendency to include themes other than mythological and sociological.

Out of the above 444, 216 have definite year of composition recorded. No authentic records are available on the number of practitioners, funding etc. however, compilation of number of works has been done based on information taken from journals and interviews and included at Appendix-G. The data is reflected in the scatter diagram as under:-



The above scatter shows the growing popularity of the Kuchipudi.

6.9 Conclusion

Kuchipudi dance drama is an art form of exquisite aesthetic value. It has sustained for more than seven centuries and has undergone transformational and major changes. These changes have to be understood in the contextualisation of social changes in general. However, Yakshaganas show the phase of decline. Some Yakshaganas have been revived. Efforts are needed to support this art form and ensure revival in a changed environment. There is a need to preserve the original texts of Yakshaganas and make them available for performances without legal hassles.

Yakshaganas were performed for a couple of centuries. Some thematic presentations are one time performance and are not repeated since they are specially designed for a specific occasion or event. The thematic group presentations, which are very large in numbers, generally not much scope exists for individual identity in such performances. Another popular genre, solo performances, is dancer oriented and not character oriented.

It is an important aspect that even though women and people from other than Kuchipudi hereditary families have been learning the art, it is the gurus and artistes from hereditary families of Kuchipudi, who have been staging the Yakshaganas.

Another important aspect is that the difference between modern Yakshaganas and Nritya Rupakas is narrowing down and it becomes difficult to distinguish between the two.

Teaching and training in Kuchipudi dance dramas is another vital element. A number of universities and colleges, several private individuals and institutions have been offering training in Kuchipudi dance than in Kuchipudi dance dramas. There is no mechanism to regulate the training imparted by such private bodies to ensure correctness and quality.⁴⁴¹ In fact, one can find online courses and training via You-Tube etc. In the past, students used to toil to learn the art from the learned Gurus for 10 to 12 years. Is it so simple that the art can be learnt from internet or You-Tube without intervention of a guru or knowledgeable teacher?

⁴⁴¹ Correctness and quality have to be adjudged in terms of systematic curriculum and the set of teaching methods developed by the recognized universities.

Another important aspect is that, syllabus in universities is for solo dance items. The syllabus was formulated, for the first time, by knowledgeable gurus of hereditary Kuchipudi families, who were experts in their field. However, they formulated syllabus for teaching of solo dances and not for Kalapas, Yakshaganas and Nritya Rupakas and the same syllabus and courses are continuing except for a one year diploma course in Yakshagana of Telugu University. There is a need to start long term, specialised course in Kuchipudi dance drama, which should include study of Kalapas, Yakshaganas and Nritya Rupakas. There is also a need to revive and preserve the dance dramas by in institutionalised endeavors.

Development of computer programs for utilization of the available information technology resources for preservation of existing expertise.

6.10 Suggestions for Future Research

It is considered that this is a very rich and fertile area for future researchers. The following areas are suggested for detailed examination by future scholars:

- (a) A detailed study of the performances and changes in different places and extent of conformity to *Natyadharmi* and *Lokadharmi*.
- (b) Comparative study of changes in Kuchipudi dance dramas and changes in traditional dance drama art of other regions.

Appendicess

Appendix - A

Action for Padam provided by Vedantam Lakshmi Narayana Sastry

WORD	ACTIONS FOR THE WORD
1. OKKASARIKE (For once only)	1. Gaja (Elephant) 2. Dhenuvu (Cow) 3. Kukkutamu (Dog) 4. Vruschikamu (Scorpion) 5. Hamsa (swan) 6. Naga swaramu 7. Gandabherundamu (a two headed mythological bird, said to possess magical powers) 8. Dhanuvu (Bow) 9. Padmasana (a sitting posture)
2. MAKKUVA (Liking)	1. Upachaaram (personal service) 2. Paalu (Milk) 3. Phalaharalu (snacks) 4. Gandhamu (sandal wood powder) 5. Taambulam (Beetle leaf) 6. Attharu (scent) 7. Panneru (scented water) 8. Pushpamu (flower) 9. Seyya (bed) 10. Alankaramu (personal decoration)
3. MUVVAGOPALA	1. Govardhanadhari (He who bore the hill called Govardhana) 2. Vanamaladhari (He who wears garland of wild flowers) 3. Kalinga mardhana (He who had slain a serpent called Kaliya) 4. Kamsa mardhana (He who had slain a king called Kamsa) 5. Vatapathra sayee (relates to leaf of a tree) 6. Sesha sayee (He who rests on a huge serpent called Sesha) 7. Lakshmi vallabhudu (spouse of Goddess Lakshmi) 8. Venunadam (Sound of flute) 9. Gaja rakshana (Rescuing of an elephant)
4. Sogasu (Beauty)	1. Embrace 2. Kiss 3. Fine arts 4. Body attraction

Appendix – B

Aharya of Kuchipudi Yakshaganas

Character	Make up	Costume	Ornament	Weapons/Hasta bhushanas	Remarks
Gods					
Krishana	Namam Eyebrows Eyes Lipstick Blue Colour	Yellow Dhoti Uthariyam	Crown Kundalaalu Bajubandhilu Kankanalu Haralu Vaddanam Bells	Conch & wheal	Vaishnava Namam
Rama	Namam Eyebrows Eyes Lipstick Blue Colour	Yellow Dhoti Uthariyam	Crown Kundaalalu Bajubandhilu Kankanalu Haralu Vaddanam Gajjalu	Bow & Arrow	Vaishnava Namam
Siva	Trayambakam Trinetram Vibudi Eyebrows Eyes Lipstick Mustache	Loin Cloth of Tiger's Skin Dhoti	Rudhraksha Mala Artificial Snake Crescent moon Gajjalu	Trisulam	Saivam, Trinetram
Bramha	Namam Eyebrows Eyes Lipstick Karalam	Dhoti Uthariyam	Crown Kundalaalu Bajubandhilu Kankanalu Haralu Vaddanam Gajjalu		Karalam with three heads
Yamadha rma Raju	Trayambakam Eyebrows Eyes Lipstick Mustache Black Colour	Dhoti Uthariyam	Crown Kundalaalu Bajubandhilu Kankanalu Haralu Vaddanam Gajjalu	Mace Pasam	
Nrisimha	Karalam	Dhoti Uthariyam	Kundalaalu Bajubandhilu		

swami			Kankanalu Haralu Vaddanam Gajjalu		
Indra	Namam Eyebrows Eyes Lipstick	Dhoti Uthariyam	Crown Kundalalu Bajubandhilu Kankanalu Haralu Vaddanam Gajjalu		
Kings					
Hiranyak asyapa	Trayambakam Eyebrows Eyes Lipstick Mustache	Dhoti Uthariyam Angaraka	Crown Bujakeertulu Karna kundalalu Kankanalu Haralu Vaddanam Gajjalu	Mace Sword	
Banasura	Trayambakam Eyebrows Eyes Lipstick Mustache	Dhoti Uthariyam Angaraka	Crown Bujakeertulu Karna kundalalu Kankanalu Haralu Vaddanam Gajjalu Thousand arms	Mace Sword	
Duryodha na	Trayambakam Eyebrows Eyes Lipstick Mustache	Dhoti Uthariyam Angaraka	Crown Bujakeertulu Karna kundalalu Kankanalu Haralu Vaddanam Gajjalu	Mace	
Herald	Trayambakam Eyebrows Eyes Lipstick Mustache	Dhoti Uthariyam Angaraka Rumalu Turbine	Karna kundalalu Kankanalu Haralu Vaddanam Gajjalu	Stick	

Minister	Trayambakam Eyebrows Eyes Lipstick Mustache	Dhoti Uthariyam Angaraka Turbine	Karna kundalalu Kankanalu Haralu Vaddanam Gajjal		
Sutradhar a	Trayambakam Eyebrows Eyes Lipstick Vibhudi	Dhoti Uthariyam	kundalalu Rudraksha Mala	Kutilika	
Narada	Trayambakam Eyebrows Eyes Lipstick Vibhudi	Dhoti Uthariyam	Kundalalu Rudraksha Mala	Veena Chidutalu	
Seer	Trayambakam Eyebrows Eyes Lipstick Vibhudi Mustache Beard	Dhoti Uthariyam	Rudraksha Mala	Kamandlam	Namam or Trayambaka m
Hero	Namam Eyebrows Eyes Lipstick	Dhoti Uthariyam	Crown Kundalalu Bajubandhilu Kankanalu Haralu Vaddanam Gajjal	Bow & Arrow	
Heroine	Tilakam Eyebrows Eyes Lipstick Valujada	Sari Makmal blouse Veil	Papita Bindilu Surya Chandrulu Ragidi Jada Billa Kuppelu Kammalu Jumikilu Haralu Mutyalu Vaddanam Bulaki Addabasa Kankanalu Kadiyalu		Mother characters use to be knotted Hair

			Gajjala		
Maid	Eyebrows Eyes Lipstick Jada	Pavada Half sari	Papita Bindilu Kuppelu Kammalu Haralu Bulaki Kadiyalu Gajjala		
Social Characters					
Snake Charmer	Eyebrows Eyes Lipstick Mustache	Langoti	Colour beads	Horn	
Veerabha hu	Eyebrows Eyes Lipstick Mustache	Gongali Pancha		Stick Dappu	

Appendix - C

The Procedures for Kuchipudi Yakshagana Performance

The following are the parts of the procedure for beginning of any performance:

- Gurustuthi
- Swasthi vachanam
- Naandi
- Purvarangam
- Ganapathi prardhana
- Ganipathi pravesam
- Ambasthuthi

1. Kuchipudi Yakshagana performance starts with *Guru stuthi* (praising of teacher) in *Naata raga*. *Guru stuthi*:

*Gururbrhma gururvishnuh gururdevo maheswarah
Gurusakshath parabrahma thasmy sri guravenamah*

2. The next is called ‘Swasthi’. It involves reciting of verses of Vedas:

*Harihi om
Sahanavavathu sahanoubhunakthu sahaveeraym karavavahai
Tejasvinamadheethamasthu Maavidvishavahai
Om santhi santhi santihi
Samnomithrasam varunah samno bhavathvaryama
Samna indro bruhaspathihi samno Vishnu rurukramah
Namobrahmane namasthe vayo
Twamevapratyaksham brahmasi
Tvameva pratyaksham brahma vadishyami
Nrutham vadishyami sathyam vadishyami
Thnnamavathu tadvaktaramavathu
Avathumam avathu vaktharam
Om santhi santhi santihi*

3. Next is called ‘Naandi’. This is performed by Sutradhara and *Pariparshvakas* as under:

Sutradhara: *Namosthu Sarvadevebhyo
Dwijatibhya ssubhamthadha
Jitham somenavairagna
Sivam gobrahmanayacha*

Pariparshvakas: *Evamasthu*

Jathi: KITATHAKA THADHIM KITATHAKA THADHIM
KITATHAKA TAAMGITA TARIKITATHADHIM
KITATHAKA THADHIM KITATHAKA THADHIM

KITATHAKA TAAMGITA TARIKITATHADHIM
GINATHAMGITATAKA GINATHAMGITATAKA
GINATHAMGITATAKA GINATHAMGITATAKA
TAMGITA TAKAJHANUTHA
TAMGITA TAKAJHANU TAI
TAMGITA TAKAJHANUTHA

Sutradhara: *Brahmotharam Thadhaivasthu
Hatha Brahma dwishasthadha
Prasasthvimam maharajah
Pruthvimcha sa sagaram*

Pariparshvakas: *Evamasthu*

Jathi: DHIM DHIM THADHIMDA THADHIMDA THADHIMDA
DHIM DHIM THADHIMDA THADHIMDA THADHIMDA
DHIM DHIM THADHIMDA
DHIM DHIM THADHIMDA
DHEEM THATHAKAJHUNUTHAM
DHEEM THATHAKAJHUNUTAI
DHEEM THATHAKAJHUNUTHAM

Sutradhara: *Rashtram pravardhathamchaiva
Ramgasyasa samrudhyathu
Prekshakarthur mahadharmo
Bhavathu brahma bhashithah*

Pariparshvakas: *Evamasthu*

Jathi: KITATHA THADHIM.....

Sutradhara: *Kavyakarturyasaschasthu
Dharmaschapi pravardhatham
Ignaya chanaya nithyam
Priyantham devathamuda*

Pariparshvakas: *Evamasthu*

Jathi: DHIM DHIM.....

The above mentioned slokas are recited by the Sutradhara. Pariparshvakas stand one on each side of Sutradhara. The pariparshvaka at the end of the sloka, while uttering the word ‘*Evamasthu*’ keeps the folded hands on his head and makes the gesture of ‘*Namaskara*’.

4. Purvarangam:

(a) Punyaha vachanam (sprinkling of holy water):

A dancer sprinkles holy water from a pot, using mango leaves, at the same time dances to the following:

THATHAI DHANATHAJHANU THATHAI DHANAMJUNU
THATHAI DHANATAJHUNU
THADHANADHANATAJHANU THATHANADHANATAJHANU
THAKADIKUTHAKA THADIGINATHOM

This is followed by *jathi* as follows:

THALANGUTHOM THAKATADIGINATHOM
THALANGUTHOM THAKATADIGINATHOM
THALANGUT HOM THALANGUTHOM
THAKA DHIKI TAKA THADIGINITHOM
THAKA DHIKI TAKA THADIGINITHOM
THAKA DHIKI JHANU THADIGINATHOM.....THATAI

After giving the *thirmanam* and while the performer exists the stage and before completion of last two letters '*thathai*', the next performer enters the stage.

(b) Installation of flag:

The flag is attached at the end of sugar cane. It has the picture of the braid of Satya Bhama.

jathi:

DHITTA DHIMITA KITATHAKA
THALANGU THAKADHIMI THAKA THADIGINATHOM
DHITTA DHIMITHA DHIMITA KITATHAKA
DHITTA DHIMITHA DHIMITA KITATHAKA
DHITTA DHIMITHA DHIMITA KITATHAKA
THAKA DIKI JHANU THADIGINATHOM...THATAI

(c) Dhupam (Incense):

The performer takes a small cup or pot, containing hot charcoal, in his right hand and sprinkles into it incense powder while making the following *jathi*:

THADHANA THAJHANU THADHIMI THAKITA
THALANGU THAKADHIMI THAKA THADIGINATHOM
THADHANA THAJHANU THADHIMI THAKITA
THALANGU THAKADHIMI THAKA THADIGINATHOM

THADHANA THAJHANU THADHIMI THAKITA
THAKA DHIKI JHANU THADHIGINATHOM.....THATAI

(d) Deepam (Lights):

A person playing female role takes a brass plate containing one hundred and one lighted wicks in it and makes the following *jathi*:

THAKATHOM DHIKATHOM DIGI DIGI THAKATHOM
THATTHALANGU DHITTHA TAI
THAKATHOM DHIKATHOM DIGI DIGI THAKATHOM
THATTHALANGU DHITTHA TAI
THAKATHOM DHIKATHOM DIGI DIGI THAKATHOM
THAKATHOM DHIKATHOM DIGI DIGI THAKATHOM
DODDO DINDA DODODO DINDA
THONGU HAKKA DHI DADIGINATHOMTHATAI

(e) Pushpanjali (offering flowers):

Another female character takes flowers in her hands and offers to the stage and goes exits after making the following *jathi*:

THOMGA THOMTHOMGA THOMTHOMGATHO DHIKKI TAKKA
DODDO DOHATTO DINDA DHIM THEHI DATHATHAM
THOMGA THOMTHOMGA THOMTHOMGATHO DHIKKI TAKKA
DODDO DOHATTO DINDA DHIM THEHI DATHATHAM
DHAKITAJHAM THATHAKITAJHAM THADHI THADHI THADHI
DADIGINATHOM
DHAKITAJHAM THATHAKITAJHAM THADHI THADHI THADHI
DADIGINATHOM
DHAKITAJHAM THATHAKITAJHAM THADHI THADHI THADHI
DADIGINATHOM.... THATAI

(f) Ganapathi prayer:

Sutradhara makes prayer as under:

Agajanana padmarkam
Gajananamaharnisam
Anekadam tam bhaktanam
Ekadanta mupasmahe

After the above, Sutradhara introduces Ganapathi on to the stage. The role of Ganapathi is played by one of the dancers and dances to the following:

Jathi: THADDIGIDIGITHA THITHHI TAI
THITHHAI DATHHARI DATHHATHHAHAM
DATHHA NUTHAKITA KINATHOM THOMGA
THAHAMGHITHA DHIKITATHAKA DHIKKI

Mohana raga

Pallavi : Thamdavanritya kari gajanana
Anupallavi: Dhimikita dhimikita tala mridanga
Brahma tala dharee gajanana I Tham I
Tejasathkotee sunaganadhatee
Vande siva gouri gajanana I Tham I

Next is prayer to Amba:

Amba prardhana Raga: Mohana raga Tala: Misrachapu

Misra gathi: Amba paraku devi paraku
Mammela ma saradamba paraku I Amba I
Vane paraku girvani paraku
Vani chakkani neelaveni paraku I Amba I
Omkari kaumaree varahi sarvani
Sankarivou lokasakthee paraku I Amba I
Irithiga mimmu korina vrini
Gavave kanakadurgamba paraku I Amba I
Sarasijalochanu chellelavai mammu
Karuninchu bangaru bomma paraku I Amba I

Misra gathi: Aru veedhula naduma agamamaina
Bangaru medalo velasina bala paraku I Amba I
Mudu murthulaku mulamaina kuchi
Pudilo velasina bala paraku I Amba I

Thisra gathi; Kanakambu jaladhilo jalakamuladuchu
Gulukuchu thirigeti kaliki paraku I Amba I
Thakita tham tham thatheyya yanuchunu I Amba I
Tandavmadeti taruni paraku I Amba I

Oh janani Amba! Durgamba thalli Amba!
Thajhamtaho Thadhidhitho
Thakadhiki jhanu thadiginathom

Then Sutradhara comes to the stage and announces for the sake of universal welfare, we intend performing (Name of the dance drama); written by (name of author). The gist of the story is (proceeds to announce summary of the story). The manner of entry of the role is (makes the role to enter). The Sutradhara keeps conversing with the roles to bring out details in dialogue form.

Appendix - D

List of Nritta Hasthas, Bhoumi Charis and Aakasaki Charis

Nritta Hasthas	Bhoumi Charis	Aakasaki Charis
1.Chaturasra	1. Samapada	1. Atikranta
2. Udvrttha	2. Stithavarta	2. Apakranta
3. Talamukha	3. sakatasya	3. Parsvakranta
4. Svastika	4. Adhyardhika	4. Urdhvajanu
5.Viprakirna	5. Chashagathi	5. Suchi
6. Arala Katakamukha	6. Vichyava	6. Nupura padika
7.Aavidhavakra	7. Edakakridita	7. Dolapada
8.Suchimukha	8. Baddha	8. Akshipta
9.Rechita	9. Vurudvrttha	9. Aviddha
10. Artharechita	10. Addita	10. Udvrtta
11. Vuttanavanchita	11. Utsyandita	11. Vidhyudbhranta
12. Pallava	12. Janita	12. Alata
13. Nitamba	13. Syandita	13. Bhujangatrasita
14. Kesabandha	14. Apasyandita	14. Harinapluta
15. Lata	15. Samotsarita Mattalli	15. Dandapada
16. Kari	16. Mattalli	16. Bhramari
17. Pakshavanchita		
18. Pakshapradhyotaka		
19. Garudapaksha		
20. Dandapaksha		
21. Vurdhvamandali		

22. Parsvamandali
23. Uromandali
24. Urah parsvardhvamandali
25. Mushtikasvastika
26. Nalini padmakosa
27. Alapallava
28. Vulbana
29. Lalita
30. Valita

Appendix – E

Mandalas and Sthanakas

Mandala Bhedas	Sthanaka Bhedas
1. Sthanaka	1. Sama
2. Aayata	2. Eka
3. Aaloda	3. Nagabanda
4. Prenkana	4. Aindra
5. Vrerita	5. Garuda
6. Swastika	6. Brahma
7. Motita	
8. Samasuchi	
9. Parshvasuchi	
10. Vishayasuchi	

Appendix – F

Aharya in Nritya Rupakas

Character	Make up	Costume	Ornaments	Hairstyle	Remarks
Mythological characters					
Sri Krishna	Namam, Eye brows, Eyes, Lipstick, Blue colour	Yellow dhoti, Blue colour, body bit, Uttariyam	Crown, Kundalalu, Haralu, Bahubandilu, Kankanalu, Vaddanam, Jandyam, Gajjalu	Wig, Peacock, feather	Vaishnava Namam, garland
Brahma	Namam, Eye brows, Eyes, Lipstick, Blue colour	White colour, dhoti, uttariyam	Crown, Kundalalu, Haralu, Bahubandilu, Kankanalu, Vaddanam, Jandyam, Gajjalu	Wig	Vaishnava Namam, garland
Siva	Trinetram, Eye brows, Eyes, Lipstick, Mustache	Saffron dhoti up to knee, Tiger's skin	Rudrakshamala Kundalalu	Jatajutam, Crescent, snake	Trayambakam, Trinetram
Siva as groom	Trinetram, Eye brows Eyes, Lipstick, Mustache	Full-length White dhoti, uttariyam	Crown, Kundalalu Haralu, Bahubandilu, Kankanalu, Vaddanam, Jandyam, Gajjalu	Jatajutam, Crescent Half crown	Trayambakam, Trinetram Bugga chukka, Garland

Vishnu	Namam, Eye brows, Eyes, Lipstick, Blue colour	Yellow dhoti, Uttariyam, Body bit	Crown, Kundalalu, Haralu, Bahubandilu, Kankanalu, Vaddanam, Jandyam, Gajjalu	Wig	Vaishnava Namam, Garland
Venkateswara	Namam, Eye brows, Eyes, Lipstick, White mark on chin	Yellow dhoti, Uttariyam, Blue body bit	Crown, Kundalalu, Haralu, Nagabharanalu, Kankanalu, Vaddanam, Jandyam, Gajjalu	Wig	Venkateswara Namam
Dhanavantari	Namam, Eye brows, Eyes, Lipstick	Yellow dhoti, Uttariyam	Crown, Kundalalu, Haralu, Bahubandilu, Kankanalu, Vaddanam, Jandyam, Gajjalu	Wig	If female portray the character should wears blue colour body bit
Indra	Namam, Eye brows, Eyes, Lipstick	Yellow dhoti, Uttariyam	Crown, Kundalalu, Haralu, Bahubandilu, Kankanalu, Vaddanam Jandyam, Gajjalu	Wig	Vaishnava Namam
Ardhanareeswara	As per description	As per the description	As per description	As per description	Right side Siva, left side Parvathi Veil

Veerabhadra	Namam, Eye brows, Eyes, Lines under the eyes, Lipstick, Moustache	Yellow dhoti, uttariyam	Crown, Kundalalu, Haralu, Bahubandilu, Kankanalu, Vaddanam, Jandyam, Gajjalu	Wig	
Nandeeswara	Namam, Eye brows, Eyes, Lipstick	Yellow dhoti, uttariyam	Crown, Rudraksha mala	Wig	Trayambakam
Manmadha	Namam, Eye brows, Eyes, Lipstick	White dhoti, uttariyam	Crown, Kundalalu, Haralu, Bahubandilu, Kankanalu, Vaddanam, Jandyam, Gajjalu	Wig	Vaishnava Namam Garland
Garuthmanta	Namam, Eye brows, Eyes, Lipstick, Mustache	yellow dhoti, uttariyam	Crown, Kundalalu, Haralu, Bahubandilu,, Kankanalu, Vaddanam, Jandyam, Gajjalu	Wig	Vaishnava Namam, Beak
Demon kings	Namam, Eye brows, Eyes, Lipstick, Mustache	Dark coloured dhoti, uttariyam	Crown, bhujakeerthulu, Kundalalu, Haralu, Kankanalu, Vaddanam, Jandyam,	Wig	Trayambakam Traditional ornaments which were made with light wood

			Gajjal		
Kings	Namam, Eye brows, Eyes, Lipstick, Mustache	Dark coloured dhoti, uttariyam	Crown, bhujakeerthulu, Kundalalu, Haralu, Kankanalu, Vaddanam, Jandyam, Gajjal	Wig	Trayambakam or Vishnava Namam
Saraswathi	Sindhuram, Eye brows, Eyes, Lipstick	White costume	Crown, Ear rings, Necklace, Long chain, Bangles, Vaddanam, Nattu, bulaki, Gajjal	Loose hair	Round sindhuram
Parvathi	Sindhuram, Eye brows, Eyes, Lipstick	Red costume	Crown, Ear rings, Necklace, Long chain, Bangles, Vaddanam, Nattu, bulaki, Gajjal	Loose hair	Round sindhuram, Trayambakam
Lakshmi	Sindhuram, Eye brows, Eyes, Lipstick	Red or blue costume	Crown, Ear rings, Necklace, Long chain, Bangles, Vaddanam, Nattu, bulaki, Gajjal	Loose hair	Namam sindhuram
Rukmini	Sindhuram, Eye brows, Eyes, Lipstick	Dark pink stitched costume	Head set, Ear rings, Necklace,, Long chain, Bangles, Vaddanam, Nattu, bulaki,	Knot	Round sindhuram

			Gajjalu		
Sachidevi	Sindhuram, Eye brows, Eyes, Lipstick	Green colour stitched costume	Head set, Ear rings, Necklace, Long chain, Bangles, Vaddanam, Nattu, bulaki, Gajjalu	Loose hair	Round sindhuram
Satyabhama	Sindhuram, Eye brows, Eyes, Lipstick	Half white stitched costume	Head set, Ear rings, Necklace, Long chain, Bangles, Vaddanam, Nattu, bulaki, Gajjalu	Long plated hair	Namam
Rathidevi	Sindhuram, Eye brows, Eyes, Lipstick	Half white stitched costume	Head set, Ear rings, Necklace, Long chain, Bangles, Vaddanam, Nattu, bulaki, Gajjalu	Bun flower decoration Loose hair	Round Sindhuram
Queens	Sindhuram, Eye brows, Eyes, Lipstick	Dark pink stitched costume	Head set, Ear rings, Necklace, Long chain, Kasumala or mango mala, Bangles, Vaddanam, Nattu, bulaki, Gajjalu	Bun, knot flower decoration	Round sindhuram
Mohini	Sindhuram, Eye brows, Eyes, Lipstick	Half white stitched costume	Head set, Ear rings, Necklace, Long chain, Bangles, Vaddanam, Nattu, bulaki,	Long plated hair	Namam

			Gajjala		
Danseuse	Sindhuram, Eye brows, Eyes, Lipstick	Light coloured skirt type or saree type costume	Head set, Ear rings, Necklace, Long chain, Bangles, Vaddanam, Nattu, bulaki, Gajjala	Long plated hair	Namam
Apsarasa	Sindhuram, Eye brows, Eyes, Lipstick	Light coloured costume	Head set, Ear rings, Necklace,, Long chain, Bangles, Vaddanam, Nattu, bulaki, Gajjala	Long plated hair	Namam
Maids	Sindhuram, Eye brows, Eyes, Lipstick	Light colored skirt type costume	Head set, Ear rings, Necklace, Long chain, Bangles, Vaddanam, Nattu, bulaki, Gajjala	Long plated hair	Namam
Narada	Namam, Eye brows, Eyes, Lipstick	Saffron dhoti	Tulasi mala, Gajjala	Mudi wig	Holds Veena and chiruthalu in hands
Bhageeratha	Namam, Eye brows, Eyes, Lipstick	Saffron, dhoti	Tulasi mala, Gajjala, Rudraksha mala	Mudi wig	Grey colour wig
Vatuvu	Namam, Eye brows, Eyes, Lipstick	White dhoti, Shawl	Tulasi mala, Gajjala, Rudraksha mala	Pilaka wig	Trayambakam Namam
Sociological					

characters					
Brahmins	Namam, Eye brows, Eyes, Lipstick	White dhoti, Shawl	Tulasi mala, Gajjalu, Rudraksha mala	Wig, Turban	Trayambakam Namam
Chandalika	Sindhuram, Eye brows, Eyes, Lipstick	Skirt type cotton costume, White patches	Black metal necklace, Jumkis, Bangles, Gajjalu	Side knot	Less ornaments, no hair decoration
Maya	Sindhuram, Eye brows, Eyes, Lipstick	Cotton saree	Black metal neck lace, Jumkis, Bangles, Gajjalu	Loose hair	Less ornaments, No hair decoration
Flower venders	Sindhuram, Eye brows, Eyes, Lipstick	Half saree	Tika, Ear rings, Necklace, Long chain, bangles, Gajjalu	Long plated hair	Casual costumes
Bangle sellers	Sindhuram, Eye brows, Eyes, Lipstick	Half saree	Tika, Ear rings, Necklace, Long chain, Bangles, Gajjalu	Long plated hair	Casual costumes
Cowherds	Sindhuram, Eye brows, Eyes, Lipstick	Stitched costume with cotton saree	Tika, Ear rings, Necklace, Long chain, Bangles, Gajjalu	Side knot Flower decoration	Costume designed up to the knees
Perantalluu	Sindhuram, Eye brows, Eyes, Lipstick	Stitched gochi type costume with cotton saree	Ear rings, Neck lace, Long chain, bangles, Gajjalu	Side knot, Flower decoration	Costume designed up to the knees
Fortune teller	Sindhuram, Eye brows, Eyes,	Stitched skirt type costume	White metal ornaments	Side knot	Round sindhuram

	Lipstick	with cotton saree			
Gollabhama	Sindhuram, Eye brows, Eyes, Lipstick	Stitched skirt type costume with cotton saree	White metal ornaments	Side knot	Round sindhuram
Buddhist monk	Eyes, Eye brows, Lip stick	White dhoti, Upper body covered with maroon shawl	No ornaments were suggested	Upward knot wig	Long ear lobs Plain fore head without any symbol or Namam
Buddhists	No make up	Covered their body with saffron cloth	No ornaments were suggested	Skull cap	Transude
Sailor	Eyes, Eyebrows Mustache	Dhoti up to knee	No ornaments	Turban	Upper Bare body
Haridasu	Namam, Eyes, Eye brows, Lip stick	Yellow dhoti	Rudraksha mala	Bald hair wig	Garland, Holds chiruthalu in hand
Object as a character					
Plough	No make up	brown colour skin tight costume	No ornaments	No hair style	Body and face covered with costume

Cow	Cow mask	White cloth attached with tail is covered, White trousers	-	-	Portrayed by two artists
Horse	Horse mask	White cloth attached with tail is covered, White trousers	-	-	Portrayed by two artists
Halahalam	Black face, Eyes, Lines under eyes, Eye brows, Lip stick, Mustache	Skirt	Black thread	Long wig	This character is designed as rakshasa

Appendix – G

List of Dance Dramas up to 1960 - 2017

Sl. No	Choreography	Title	Script	Language	Music	Theme	Genre
1	Ajay	Jaya Vijayulu (2014)	Maha Ptrudu	Telugu	DSV Sastry	Mythological	Nritya Rupaka
2	Ajay	Mahishasura Mardhani (2011)	Maha Ptrudu	Telugu	DSV Sastry	Mythological	Nritya Rupaka
3	Ajay Kumar	Mohini Bhasmasura	KV Satyanarayana	Telugu		Mythological	Nritya Rupaka
4	Ajay Kumar	Amrapali	KV Satyanarayana	Telugu		Historical	Nritya Rupaka
5	Ajay Kumar	Mahishasura Mardhani	KV Satyanarayana	Telugu		Mythological	Nritya Rupaka
6	Ajay Kumar	Lalitha Vijayam	Malladi Anil	Telugu		Mythological	Nritya Rupaka
7	Alekhyia Punjala	Sthri (2000)	Alekhyia Punjala	Telugu	Nihal	Women issue	Nritya Rupaka
8	Alekhyia Punjala	Lakuma Swantham (2007)	Vedantam Ramalinga Sastry	Telugu	DSV Sastry	Life history	Nritya Rupaka
9	Alekhyia Punjala	Andal Kalyanam (2003)		Telugu		Mythological	Thematic Presentation
10	Alekhyia Punjala	Annamacharya Pada Nrityanjali	Keertanas of Annamacharya	Telugu	Annamacharya Keertanas	Mythological	Thematic Presentation
11	Alekhyia Punjala	Poetry through dance	Various compositions	Telugu, Hindi and English		Sociological	Thematic Presentation
12	Alekhyia Punjala	Path-O-Pathick	Script given by organizers	Urdu	Music given by organizers	Sociological	Thematic Presentation
13	Alekhyia Punjala	Andhra Natya Kala Vaibhavam (2002)	Narayana Reddy	Telugu		Historical	Thematic Presentation
14	Alekhyia Punjala	Jalageetham (2002)	N.Gopi	Telugu		Abstract	Thematic Presentation
15	Alekhyia Punjala	Annamayya Hari Vilasam (2007)	Keertanas of Annamacharya	Telugu		Mythological	Presentation
16	Alekhyia Punjala	Vasanta-Cupid Beckons (2008)	Compiled script	Telugu	Compiled music	Concept oriented	Presentation
17	Alekhyia Punjala	Durgasura Samharam	Compiled script	Telugu	Sita Mahalakshmi	Mythological	Presentation
18	Alekhyia Punjala	Durga – the divine Mother (2008)	B.Rajanikanta Rao	Telugu	Sita Mahalakshmi	Mythological	Presentation
19	Alekhyia Punjala	Sadvi Rukmini	Narayanateerdha Tarangas	Sanskrit	Sita Mahalakshmi	Mythological	Presentation
20	Alekhyia Punjala	Bhama Kalapam (2010)	Traditional	Telugu	Traditional	Mythological	Kalapam

21	Alekhyia Punjala	Rudrama (2017)	Vedantam Ramalinga Sastry	Telugu	Krishna Vasa	Life history	Nritya Rupaka
22	Anand Shankar Jayant	Simhanandini	Rallabandi Kavitha Prasad	Sanskrit	Sathiraju Venumadhav	Mythological	Presentati on
23	Anitha Rao	Gangireddu (2016)		Telugu	DSV Sastry	Sociological	Presentati on
24	Anitha Rao	Batukamma (2015)		Telugu	DSV Sastry	Sociological	Presentati on
25	Anitha Rao	Jayajayahe Telangana (2014)		Telugu	DSV Sastry	Sociological	Presentati on
26	Anitha Rao	Kuchipudi Mahatvam (2009)		Telugu	DSV Sastry	Sociological	Presentati on
27	Anuradha Jonnalagadda	Andhra Vaibhavamu	Bhujangaraya Sarma	Telugu	Ashok Gurjale	Historical	Nritya Rupaka
28	Anuradha Jonnalagadda	Ugadi Vikramam	BNIM	Telugu	Ashok Gurjale	Religious	Nritya Rupaka
29	Anuradha Jonnalagadda	Sri Datta Gadha	Ganapathi Sacchidananda	Telugu	Chandrakantha Sarma	Mythological	Presentati on
30	Anuradha Jonnalagadda	Prabudha Mani Mekhala (2000)	BNIM	Telugu	Ashok Gurjale	Sociological	Nritya Rupaka
31	Anuradha Jonnalagadda & Pasumarthi Ramalinga Sastry	Rasa Vilasam (1996)	Songs of Naryana thirtha tarangams	Sanskrit	Akella Mallikarjuna Sarma	Mythological	Presentati on
32	Anuradha Jonnalagadda	Tamasoma Jyotirgamaya (2012)	No lyrics	-	Ashok Gurjale	Environmenta l	Presentati on
33	Anuradha Jonnalagadda	Aapas (2014)	Pappu Venugopala Rao	Sanskrit	Ashok Gurjale DSV Sastry	Environmenta l	Thematic presentatio n
34	Anuradha Jonnalagadda	Chaya (2016)	BNIM	Telugu	DSV Sastry	Abstract	Thematic presentatio n
35	Anupama Mohan	Sri Krishna Parijatham	Bhujangaraya Sarma	Telugu	Dwaram Bhavanarayana	Mythological	Jugalbandi
36	Anupama Mohan	Kanna Charitha	No lyrics	Malayalam		Mythological	Presentati on
37	Anupama Mohan	Ayappa charitha	Kalanandnam Keshavan	Malayalam	Shankaran Nambudri	Mythological	Nritya Rupaka
38	Anupama Mohan	Duea Vaibhavm	Narayan Kutty	Malayalam	Shankaran Nambudri	Mythological	Nritya Rupaka
39	Aruna Bhikshu	Rudrama Kalapam (1996)	Pathuri Nagaraju	Telugu	NJ Bhikshu & Lakshmi	Historical	Kalapam
40	Aruna Bhikshu	Parikatha (2001)	Script holds with repertuva of Kuchipudi	Telugu Sanskrit	DSV Sastry	Historical	Nritya Rupaka
41	Aruna Bhikshu	Yugayugala	DVN Murthy	Telugu	DSV Sastry	Mythological	Nritya

		Tirumala (2006)					Rupaka
42	Aruna Bhikshu	Sri Venkateswara Vilasam (2006)	Arudra	Telugu	DSV Sastry	Mythological	Nritya Rupaka
43	Aruna Bhikshu	Taratarala Tirumala (2006)	DVNMurthy	Telugu	DSV Sastry	Historical	Nritya Rupaka
44	Aruna Bhikshu	The Soldier(1999)	No lyrics	-	Compiled by Aruna Bhikshu	Sociological	Presentati on
45	Aruna Bhikshu	Narakasura Vadha(1999)	No lyrics	-	Compiled by Aruna Bhikshu	Mythological	Presentati on
46	Aruna Bhikshu	Vatsalyam (2002)	No lyrics	-	DSV Sastry	Panchatanthra	Presentati on
47	Aruna Bhikshu	Jayalakshmi Kataksham	DVNMurthy	Telugu	DSV Sastry	Mythological	Nritya Rupaka
48	Bala Kondala Rao	Tyagaraja Jeevitha Charitra	Satya Sai Baba	Telugu	Satya Sai Brundam	Life history	Nritya Rupaka
49	Bala Kondala Rao	Punya Kshetralu Mahimalu	G Ramoji	Telugu	N Hari Priya	Religious	Nritya Rupaka
50	Bala Kondala Rao	Unity of Themes	Satya Sai Baba	Telugu	Sundaram	Religious	Nritya Rupaka
51	Bala Kondala Rao	Rutu Sandesam	Rani Sadasiva Murthy	Telugu	Indira Gopala Rao	Kavyam	Nritya Rupaka
52	Bala Kondala Rao	Om Santhi	BVSS Lakshmi	Telugu	Sathya vishal	Sociological	Nritya Rupaka
53	Bala Kondala Rao	Guru Sthuthi	Rani Sadasiva Murthy	Telugu		Religious	Nritya Rupaka
54	Bala Kondala Rao	Natya Avirbhavam	Rani Sadasiva Murthy	Telugu	BVSS Lakshmi	Mythological	Nritya Rupaka
55	Bala Kondala Rao	Kalyana Raghavam	Perala Bharatha Sarma	Telugu	Tirupathi Ramanuja suri	Mythological	Nritya Rupaka
56	Bala Kondala Rao	Ashta Dikpala Avahana	Hymns of Vedas	Sanskrit		Religious	Nritya Rupaka
57	Bala Kondala Rao	Shodasopachara Natya vidhanam	Hymns of Vedas	Sanskrit		Religious	Nritya Rupaka
58	Bala Kondala Rao	Lalitha Sahasram	Lalitha Sahasra namas	Sanskrit		Religious	Nritya Rupaka
59	Bala Kondala Rao	Sri Rama Pattabhisheka Vaibhavam	Susarla Lalitha Gopal	Telugu	Dwaram Thyagaraju	Mythological	Nritya Rupaka
60	Bala Kondala Rao	Bhajayathi Rajam	Lyrics of Ramanujacharya	Telugu	M Karthik	Mythological	Nritya Rupaka

61	Bala Kondala Rao	Visakha Vaibhavam	BVSS Lakshmi	Telugu	Dwaram Thyagaraju	Historical	Nritya Rupaka
62	Bala Kondala Rao	Goda Ranganadheeyam	Vedantam Ramalinga Sastry	Telugu	Bucchacharyulu	Mythological	Nritya Rupaka
63	Bala Kondala Rao	Sri Ramanuja Vilasam	Rani Sadasiva Murthy	Telugu	MV Satya Narayana	Life history	Nritya Rupaka
64	Bala Kondala Rao	Vijaya Harudu		Telugu	Syamala Ananda srihari	Mythological	Nritya Rupaka
65	Bala Kondala Rao	Shankara Vijayam	NC Jagannadhacharyulu	Telugu	NC Bucchacharyulu	Mythological	Nritya Rupaka
66	Chinna Satyam Vempati	Kshirasagara Madhanam (1962)	Devulapalli Krishna Sastry	Telugu	B.Rajanikanta Rao	Mythological	Nritya Rupaka
67	Chinna Satyam Vempati	Sri Krishna Parijatham (1959)	Bhujangaraya Sarma	Telugu	Dwaram Bhavanarayana	Mythological	Nritya Rupaka
68	Chinna Satyam Vempati	Abhignana Sakuntalam (1962)	Bhujangaraya Sarma	Telugu	Dwaram Bhavanarayana P. Sangeeta Rao	Kavyam	Nritya Rupaka
69	Chinna Satyam Vempati	Kumara Sambhavam (1965)		Tamil		Mythological	Nritya Rupaka
70	Chinna Satyam Vempati	Chandalika (1961)	Bhujangaraya Sarma	Telugu	Mallik	Sociological	Nritya Rupaka
71	Chinna Satyam Vempati	Vipranarayana (1975)	Devulapalli Krishna Sastry	Telugu	B.Rajanikanta Rao	Life history	Nritya Rupaka
72	Chinna Satyam Vempati	Menaka Viswamitra (1975)	B.Rajanikanta Rao	Telugu	Vhalla Anantha lakshmi	Mythological	Nritya Rupaka
73	Chinna Satyam Vempati	Padmavathi Srinivasa Kalyanam (1978)	Bhujangaraya Sarma	Telugu	P. Sangeetha Rao	Mythological	Nritya Rupaka
74	Chinna Satyam Vempati	Kalyana Rukmini (1984)	Bhujangaraya Sarma	Telugu	P. Sangeetha Rao	Mythological	Nritya Rupaka
75	Chinna Satyam Vempati	Haravilasam (1986)	Bhujangaraya Sarma	Telugu	P. Sangeetha Rao	Mythological	Nritya Rupaka
76	Chinna Satyam Vempati	Padmavathi Tirumanam (1986)	Puttuneri Subrahmanyam	Tamil	P. Sangeetha Rao and SV Venkataraman	Mythological	Nritya Rupaka
77	Chinna Satyam Vempati	Siva Dhanurbhangam-Ramayanam (1992)	Bhujangaraya Sarma	Telugu	P. Sangeetha Rao	Life history	Nritya Rupaka
78	Chinna Satyam Vempati	Ardha nareeswaram (1998)	Bhujangaraya Sarma	Telugu	P. Sangeetha Rao	Mythological	Nritya Rupaka

79	Chinna Satyam Vempati	Sripada Parijatham (2000)	Indraganti Srikanta Sarma	Telugu	P. Sangeetha Rao	Mythological	Nritya Rupaka
80	Chinna Satyam Vempati	Kiraatarjunyam (2000)	Indraganti Srikanta Sarma	Telugu	P. Sangeetha Rao	Mythological	Nritya Rupaka
81	Chinna Satyam Vempati	Gopikakrishna (2004)	Chillara Bhavanarayana	Telugu	P. Sangeetha Rao	Mythological	Nritya Rupaka
82	Dastagiri	Sakuntalam		Telugu	K. Suryanarayana	Mythological	Nritya Rupaka
83	Dastagiri	Puttadibomma purnamma	Gurajada	Telugu	K. Suryanarayana	Sociological	Nritya Rupaka
84	Dastagiri	Santhi Vijayam		Telugu	K. Suryanarayana	Sociological	Nritya Rupaka
85	Deepika Reddy (Jaikishore Mosalikanti)	Rang (2006)	Syam Gopal Reddy and Pappu Venugopala Rao	Sanskrit	Ramesh Jetty	Natural Dyes	Thematic Performance
86	Deepika Reddy	Prakriti Rakshathi Rakshithaha (2010)	BNIM	Telugu	DSV Sastry	Environmental	Thematic Performance
87	Deepika Reddy	Telangana Vaibhavam (2015)		Telugu	DSV Sastry	Sociological	Thematic Performance
88	Deepika Reddy	Ritu Samhar (2010) Kuchipudi form was used to depict Sisira ruthu in a compilation of six dances	Taken from Kalidasa's work	Sanskrit	DSV Sastry	Kavyam	Jugalbandi
89	Deepika Reddy	Ravindra Smrithi (2012)	Pappu Venugopala Rao		DSV Sastry	Concept oriented	Presentation
90	Deepika Reddy	Andhramu (2007)	Pappu Venugopala Rao		DSV Sastry	Concept oriented	Presentation
91	Deepika Reddy	Mandodhari (2014)		Hindi	DSV Sastry	Mythological	Nritya Rupaka
92	Girish Chandra P.	Jaladhara (2004)	BNIM and Chaitanya Prasad	Telugu	Vinod Babu	Environmental	Nritya Rupaka
93	Jaikishore Mosalikanti	Bhagavad Geetha (2001)	Samavedam Shanmukha Sarma	Sanskrit	Bhagavatula Seetarama Sarma	Mythological	Nritya Rupaka
94	Jaikishore Mosalikanti	Kundalini (2004)	Pappu Venugopala Rao	Sanskrit	Ramesh Jetty	Abstract	Nritya Rupaka
95	Jaikishore	Vedam(2007)	Pappu	Sanskrit	Ramesh Jetty	Abstract	Nritya

	Mosalikanti		Venugopala Rao				Rupaka
96	Jaikishore Mosalikanti	Meera(2009)	DVN Murthy	Telugu	DSV Sastry	Life history	Nritya Rupaka
97	Jaikishore Mosalikanti	Satyam Sivam Sundaram	Pappu Venugopala Rao	Sanskrit	S Rajeswari	Mythological	Nritya Rupaka
98	Jaikishore Mosalikanti	Tri Sandhya	Samavedam Shanmukha Sarma	Telugu	Sudev Warriar	Religious	Nritya Rupaka
99	Jaikishore Mosalikanti	Stree Shakthi	Samavedam Shanmukha Sarma	Telugu	Ramesh Jetty	Woman issue	Nritya Rupaka
100	Jaikishore Mosalikanti	Om Shanthi	Pappu Venugopala Rao	Sanskrit	Ramesh Jetty	Abstract	Nritya Rupaka
101	Jaikishore Mosalikanti	Jaya Jaya Padmanabha	Songs of Swathi Tirunal Pappu Venugopala Rao	Sanskrit		Mythological	Presentati on
102	Jaikishore Mosalikanti	Navarasa	E Uma	Telugu	BV Bala Sai	Abstract	Presentati on
103	Jaikishore Mosalikanti	Stree trayam	Selected songs of musical trinity and Pappu Venugopala Rao	Telugu and Sanskrit	I. Swetha Rao	Concept oriented	Presentati on
104	Jaikishore Mosalikanti	Guru Stuthi	Pappu Venugopala Rao	Sanskrit	Ramesh Jetty	Religious	Presentati on
105	Jaikishore Mosalikanti	Pitranjali	Pappu Venugopala Rao	Sanskrit	Ramesh Jetty	Sociological	Presentati on
106	Jaikishore Mosalikanti	Bhagmathi	Pappu Venugopala Rao and Narendra		BV Bala Sai	Life history	Nritya Rupaka
107	Jaikishore Mosalikanti	Shanthi (2003)	Pappu Venugopala Rao	Sanskrit	Ramesh Jetty	Sociological	Presentati on
108	Jaikishore Mosalikanti	Nataraj meede	Pappu Venugopala Rao	Sanskrit	Ramesh Jetty	Mythological	Presentati on
109	Jaya RamaRao	Chitrangadha	Sham Sundar Shastry DVNMurthy	Hind Telugu	K Venkateswara n	Sociological	Nritya Rupaka
110	Jaya RamaRao	Vande Vasudevam	Swathi Tirunal Annamacharya	Sanskrit Telugu		Mythological	Presentati on
111	Jayanthi Narayan	Chandrika Parinayam (2002)	Rama Krishna	Telugu	CH Swetha	Mythological	Nritya Rupaka
112	Jayanthi Narayan	Vighneswara Jananam (2016)	BNIM	Telugu	DSV Sastry	Mythological	Nritya Rupaka
113	Jayanthi Narayan	Meghahitham (2016)	Nandini Siddhareddy	Telugu	DSV Sastry	Kavyam	Nritya Rupaka
114	Jayapriya Vikram	Sanga Mitra	Pappu Venugopala Rao	Sanskrit	Rajkumar Bharathi	Sociological	Nritya Rupaka
115	Jayapriya Vikram	Chandalika	Pappu Venugopala Rao	Sanskrit	Rajkumar Bharathi	Sociological	Nritya Rupaka
116	Jayapriya Vikram	Sri Krishna Tulabharam	Pappu Venugopala Rao	Telugu and Sanskrit	Rajkumar Bharathi	Mythological	Nritya Rupaka
117	Jayapriya Vikram	Jaya Krishna Mukunda Murare	Pappu Venugopala Rao	Telugu and Sanskrit	Rajkumar Bharathi	Mythological	Nritya Rupaka

118	Jayapriya Vikram	Annamayya Bhavya kadha	Pappu Venugopala Rao	Telugu	Rajkumar Bharathi	Life history	Nritya Rupaka
119	Krishna Bharathi PB	Agrahanugraham (2003)		Telugu		Mythological	Nritya Rupaka
120	Krishna Bharathi PB	Sankranthi		Telugu	SK Venkatachari	Religious	Nritya Rupaka
121	Krishna Kumar	Alamelumanga Vilasam (1978)	Mudumbacharyulu	Telugu	Raghavacharyulu	Mythological	Nritya Rupaka
122	Krishna Kumar	Padmini Sougandhikam (1979)	Mudumbacharyulu	Telugu	Prakasa Rao	Mythological	Nritya Rupaka
123	Krishna Kumar	Andal Kalyana Swapnam (1983)	Mudumbacharyulu	Telugu	A Valli	Mythological	Nritya Rupaka
124	Krishna Kumar	Ruturagalu	Bapu Reddy	Telugu	A Lalitha Devi	Sociological	Nritya Rupaka
125	Krishna Kumar	Mana Swatantrya Tyaga Dhanulu	Viswanadham	Telugu	Bhaskar	Patriotic	Nritya Rupaka
126	Krishna Kumar	Satyadeva Kalyanam (1988)	M Nagaphani Sarma	Telugu		Mythological	Nritya Rupaka
127	Krishna Kumar	Puttadibomma Poornamma (1997)	Gurajada	Telugu	Prana Lingam	Sociological	Nritya Rupaka
128	Krishna Kumar	Kanyaka (1997)	Gurajada	Telugu	Prana Lingam	Sociological	Nritya Rupaka
129	Krishna Kumar	Kiratarjuneeyam (1989)	Pranava Murthy	Telugu	Vijaya Bhaskar	Mythological	Nritya Rupaka
130	Krishna Kumar	Radha Madhaveeyam (1989)	Pranava Murthy	Telugu	Vijaya Bhaskar	Mythological	Nritya Rupaka
131	Krishna Kumar	Balakarmikulara Badilo Cherandi (1988)		Telugu		Sociological	Nritya Rupaka
132	Krishna Kumar	Neeti Viluva Telusuko (1988)		Telugu		Environmental	Nritya Rupaka
133	Krishna Kumar	Chetlanu nati Paryavaranam Kapadadam (1988)		Telugu		Environmental	Nritya Rupaka
134	Krishna Kumar	Manavude Mahaneeyudu (1992)		Telugu		Sociological	Nritya Rupaka
135	Krishna Kumar	Andhra Kala Vaibhavam (2001)	Bhujangaraya Sarma and BNIM	Telugu	K Suryarao and Ramachari	Historical	Nritya Rupaka
136	Krishna Kumar	Andhra Vaggeyakara Vaibhavam (2002)	Compiled songs	Telugu	K Suryarao	Historical	Nritya Rupaka
137	Krishna Kumar	Vijayee Bhava (2004)	Kameswara Rao	Telugu	GV Prabhakar	Mythological	Nritya Rupaka
138	Krishna Kumar	Teluginti Pandugalu (2004)	P Viswanadham	Telugu	P Viswanadham	Religious	Nritya Rupaka

139	Lakshmi Babu	Ugadi Vaibhavam (2010)	DVN Murthy	Telugu		Religious	Nritya Rupaka
140	Madhavi Majumdar	Baba Sammilan (2004)	Vidyapathi	Maithili	Mohan Krishnan	Mythological	Presentati on
141	Manju Bhargavi	Sri Lalitha Nrityarchana (2008)	R Kavitha Prasad	Telugu	DSV Sastry	Mythological	Presentati on
142	Manju Bhargavi	Bhama Kalapam	Siddhendra Yogi (Traditional)	Telugu	Traditional	Mythological	Kalapam
143	Manju Bhargavi	Radhika Manoharam (2010)	DVN Murthy	Telugu	DSV Sastry	Mythological	Nritya Rupaka
144	Manju Hemamalini	Sree Krishna Sastrajithi (2001)	J Jayakrishna Bapuji	Telugu	DSV Sastry	Mythological	Nritya Rupaka
145	Manju Hemamalini	Mahanandi Maniharam (2005)	J Jayakrishna Bapuji	Telugu	DSV Sastry	Mythological	Nritya Rupaka
146	Narasimha Chari and Vasanta Lakshmi	Voice of Ganga (1989)	PuttaNritya Rupakaei Subramanyam			Environmenta l	Nritya Rupaka
147	Narasimha Chari and M Vasanta Lakshmi	Natya Veda (1989)				Absract	Nritya Rupaka
148	Narasimha Chari and Vasanta Lakshmi	Ritu Samhara (1991)	Kalidasa			Kavyam	Nritya Rupaka
149	Narasimha Chari and Vasanta Lakshmi	Jesus Christ (1992)	Christian Literature			Religious	Nritya Rupaka
150	Narasimha Chari and Vasanta Lakshmi	Vikas ki Parinauti (1993)	Manojith sen	Hindi		Sociological	Presentati on
151	Narasimha Chari and Vasanta Lakshmi	Sharanam Ayyappa	Nambi	Tamil		Mythological	Nritya Rupaka
152	Padmaja Reddy	Radhe Srikrishna (2005)	BNIM	Telugu	DSV Sastry	Mythological	Nritya Rupaka
153	Padmaja Reddy	Padmavathi Srinivasa Kalyanam (2005)	BNIM	Telugu	DSV Sastry	Mythological	Nritya Rupaka
154	Padmaja Reddy	Jagruthi (2006)	DVN Murthy	Telugu	DSV Sastry	Sociological	Presentati on
155	Padmaja Reddy	Sita Swayamvaram (2005)	Vaddepalli Krishna	Telugu	DSV Sastry	Mythological	Nritya Rupaka

156	Padmaja Reddy	Vajrabharathi (2007)	Rallabandi Kavitha Prasad	Telugu	DSV Sastry	National integration	Presentati on
157	Radhesyam Vedantam	Golla Kalapam	Bhagavatula Ramaiah (Traditional)	Telugu	Traditional	Sociological	Kalapam
158	Radhesyam Vedantam	Parvathi Kalyanam	Dandibhotla Venkata Sastry (Traditional)	Telugu	PVG Krishna Sarma D Venkata Sastry (Traditional)	Mythological	Yakshaga nam
159	Radhesyam Vedantam	Prahlada	Vedala Tirunarayana Charyulu Tiruvallikeni Ramanuja Charyulu (Traditional)	Telugu	Chinta Venkata Ramaiah (Traditional)	Mythological	Yakshaga nam
160	Radhesyam Vedantam	Bhakta Ramadasu	Vedantam Ramalinga Sastry	Telugu	DSVSastry	Life history	Nritya Rupaka
161	Raja Radha Reddy	Sudhama Charitam		Hindi	Ravi Shankar	Mythological	Nritya Rupaka
162	Raja Radha Reddy	Sri Krishna				Mythological	Nritya Rupaka
163	Raja Radha Reddy	Ramayana				Mythological	Nritya Rupaka
164	Raja Radha Reddy	Uma Parinayam				Mythological	Nritya Rupaka
165	Ramadevi P.	Mohini Bhasmasura (2009)	P Ramadevi	Telugu	Srivalli Sarma	Mythological	Nritya Rupaka
166	Ramadevi P.	Bhavayami Raghuramam (2000)	BNIM	Telugu	DSV Sastry	Mythological	Nritya Rupaka
167	Ramadevi P.	Buddham Sharanam Gacchami (2000)	BNIM	Telugu	DSV Sastry	Sociological	Nritya Rupaka
168	Ramadevi P.	Golla Kalapam	Traditional	Telugu	Traditional	Sociological	Kalapam
169	Ramakrishna Yallajosyula	Ayyappa		Telugu	K Suryanarayana	Mythological	Nritya Rupaka
170	Ramakrishna Yallajosyula	Menaka Viswamitra	Jonnnavittula Ramalingeswara Rao	Telugu		Mythological	Nritya Rupaka
171	Ramakrishna Yallajosyula	Srinivasa Kalyanam				Mythological	Nritya Rupaka
172	Ramakrishna Yallajosyula	Goda Kalyanam	Nch. Jagannadhachary ulu	Telugu		Mythological	Nritya Rupaka
173	Ramalinga Sastry Pasumarthy	Sasirekha Parinayam (2001)	Vallabhaneni Chaudari (Traditional)	Telugu	Chinta Venkata Ramaiah (Traditional)	Mythological	Yakshaga nam
174	Ramalinga Sastry Pasumarthy	Sree Rama Kadha Saram (2001)	BINM	Telugu	DSV Sastry	Mythological	Nritya Rupaka

175	P Ramalinga Sastry	Gajaananeeyam (1999)	Vedantam Ramalinga Sastry	Telugu	DSV Sastry	Mythological	Nritya Rupaka
176	Ramalinga Sastry Pasumarthy	Tripadi Ganga (2008)	BNIM	Telugu	DSV Sastry	Concept oriented	Nritya Rupaka
177	Ramalinga Sastry Pasumarthy	Satavahana Vaibhavam	BNIM	Telugu	DSV Sastry	Historical	Nritya Rupaka
178	Ramalinga Sastry Pasumarthy	Megha Sandesam (2007)	Mutnuri Shankara Sastry	Telugu	DSV Sastry	Kavyam	Nritya Rupaka
179	Ramalinga Sastry Pasumarthy	Astavidha Nayika Vilasam	DVN Murthy	Telugu	DSV Sastry	Concept oriented	Nritya Rupaka
180	Ramalinga Sastry Pasumarthy	Navadurga Vilasam (1999)	Vedantam Ramalinga Sastry	Telugu	DSV Sastry	Mythological	Nritya Rupaka
181	Ramalinga Sastry Pasumarthy	Narakasura Samharam (2000)	BNIM	Telugu	DSV Sastry	Mythological	Nritya Rupaka
182	Ramalinga Sastry Pasumarthy	Kshamaya Dharitri (1999)	BNIM	Telugu	DSV Sastry	Mythological	Nritya Rupaka
183	Ramalinga Sastry Pasumarthy	Navadurga Vijayam (2003)	BNIM	Telugu	DSV Sastry	Mythological	Nritya Rupaka
184	Ramalinga Sastry Pasumarthy	Amaravathi Geetham (2015)	Jonnnavittula Ramalingeswara Rao	Telugu	DSV Sastry	Historical	Nritya Rupaka
185	Ramalinga Sastry Pasumarthy	Avasyam Svaccha Palanam (2013)	BNIM	Telugu	DSV Sastry	Mythological	Nritya Rupaka
186	Ramalinga Sastry Vedantam	Bhukailas (1978)	V Ramalinga Sastry	Telugu		Mythological	Nritya Rupaka
187	Ramalinga Sastry Vedantam	Bhakta Markandeya (1985)	V Ramalinga Sastry	Telugu		Mythological	Nritya Rupaka
188	Ramalinga Sastry Vedantam	Srikrishna Vijayam (1988)	V Ramalinga Sastry	Telugu	Nch Bucchacharyulu	Mythological	Nritya Rupaka
189	Ramalinga Sastry Vedantam	Nartanasala (1996)	V Ramalinga Sastry	Telugu	DSV Sastry	Mythological	Nritya Rupaka
190	Ramalinga Sastry Vedantam	Vijaya Vilasam (1998)	V Ramalinga Sastry	Telugu	DSV Sastry	Mythological	Nritya Rupaka
191	Ramalinga Sastry Vedantam	Sankranthi Sambaralu (1999)	V Ramalinga Sastry	Telugu	DSV Sastry	Religious	Nritya Rupaka
192	Ramalinga Sastry Vedantam	Varalakshmi Vratam (1999)	V Ramalinga Sastry	Telugu	DSV Sastry	Mythological	Nritya Rupaka
193	Ramalinga Sastry Vedantam	Vinayaka Chavithi (2000)	V Ramalinga Sastry	Telugu	DSV Sastry	Mythological	Nritya Rupaka
194	Ramalinga Sastry Vedantam	Swagatham (2000)	V Ramalinga Sastry	Telugu	DSV Sastry		Nritya Rupaka
195	Ramalinga	Goda	V Ramalinga	Telugu	DSV Sastry	Mythological	Nritya

	Sastry Vedantam	Ranganadheeya m (2011)	Sastry				Rupaka
196	Ramalinga Sastry Vedantam	Krishna Mahotsavam (2001)	V Ramalinga Sastry	Telugu	DSV Sastry	Historical	Nritya Rupaka
197	Ramalinga Sastry Vedantam	Simhapuri Utsavam (2001)	V Ramalinga Sastry	Telugu	DSV Sastry	Historical	Nritya Rupaka
198	Ramalinga Sastry Vedantam	Mahishasura Mardhani (2009)	V Ramalinga Sastry	Telugu	DSV Sastry	Mythological	Nritya Rupaka
199	Ramalinga Sastry Vedantam	Kiratarjuneeyam	V Ramalinga Sastry	Telugu	DSV Sastry	Mythological	Nritya Rupaka
200	Ramalinga Sastry Vedantam	Soundaranandam (2000)	V Ramalinga Sastry	Telugu	DSV Sastry	Sociological	Nritya Rupaka
201	Ramalinga Sastry Vedantam	Uloochi Kalyanam	V Ramalinga Sastry	Telugu	DSV Sastry	Mythological	Nritya Rupaka
202	Ramalinga Sastry Vedantam	Uma Kalapam	V Ramalinga Sastry	Telugu		Mythological	Kalapam
203	Ramalinga Sastry Vedantam	Gunturu Charitra	V Ramalinga Sastry	Telugu		Historical	Presentati on
204	Ramamurthy Hari	Mohini Bhasmasura (2011)	DVN Murthy	Telugu	DSV Sastry	Mythological	Nritya Rupaka
205	Ramamurthy Hari	Kalyana Karthikeyam (2016)	DVN Murthy	Telugu	DSV Sastry	Mythological	Nritya Rupaka
206	Ramanadham Chinta	Bhama Kalapam	Traditional	Telugu	Traditional	Mythological	Kalapam
207	Ramanadham Chinta	Usha Parinayam	Traditional	Telugu	Traditional	Mythological	Yakshaga nam
208	Ramanadham Chinta	Venkateswara Vaibhavam	Annamayya Keertanas	Telugu	Bala Krishna Prasad	Mythological	Presentati on
209	Ramanadham Chinta	Sri Rama Pattabhishekam	Compiled the songs of different doyens	Telugu	K Surya Narayana	Mythological	Presentati on
210	Ramanadham Chinta	Simhendra Vahana	J Jaya Krishna Bapuji	Telugu	Nagaraju	Mythological	Nritya Rupaka
211	Ramani Siddhi	Ahalya (2007)	Kameswara Rao	Telugu	DSV Sastry	Mythological	Nritya Rupaka
212	Ramani Siddhi	Radhamadhavee yam (2005)	DVN Murthy	Telugu	DSV Sastry	Mythological	Nritya Rupaka
213	Ramani Siddhi	Goda Kalyanam (2001)	Kameswara Rao	Telugu	DSV Sastry	Mythological	Nritya Rupaka
214	Ramesh	Saranam Saranam Sai	Ramesh	Telugu	Ramesh	Mythological	Nritya Rupaka
215	Ramesh	Srikishna Tulabharam	Ramesh	Telugu	Ramesh	Mythological	Nritya Rupaka
216	Ramesh	Srilalitha	Ramesh	Telugu	Ramesh	Mythological	Nritya Rupaka
217	Ramesh	Vajra Bharathi	Ramesh	Telugu	Ramesh	Patriotic	Nritya Rupaka
218	Ramesh	Tamasoma Jyotirgamaya	Ramesh	Telugu	Ramesh	Patriotic	Nritya Rupaka
219	Ramesh	Tiranga	Ramesh	Telugu	Ramesh	Life history	Nritya Rupaka
220	Ramesh	Mamatha murthi	Ramesh	Telugu	Ramesh	Life history	Nritya

		Mother Terissa					Rupaka
221	Rangamani Voleti	Githa Sacchidanandam (2000)	Madugula Nagaphani Sarma	Telugu	DSV Sastry	Mythological	Nritya Rupaka
222	Rangamani Voleti	Gajendra Moksham (2005)	DVN Murthy	Telugu	DSV Sastry	Mythological	Nritya Rupaka
223	Rattaiah Sarma Vedantam	Prahlada Natakam	Traditional	Telugu	Traditional	Mythological	Yakshaganam
224	Rattaiah Sarma Vedantam	Kshira Sagara Madhanam	D Krishna Sastry	Telugu	B Rajanikantha Rao	Mythological	Nritya Rupaka
225	Rattaiah Sarma Vedantam	Bhama Kalapam	Traditional	Telugu	Traditional	Mythological	Kalapam
226	Ravi Bala Krishna Chinta	Annamayya (2010)	NCh Jagannadha Charyulu	Telugu	NCh Buccha Charyulu	Life history	Nritya Rupaka
227	Ravi Bala Krishna Chinta	Mahishasura Mardhani (2008)	V Ramalinga Sastry	Telugu	K Surya Narayana	Mythological	Nritya Rupaka
228	Ravi Bala Krishna Chinta	Mohini Bhasmasura (2016)	Vedantam Satyanarayana Sarma	Telugu	K Surya Narayana	Mythological	Nritya Rupaka
229	Ravi Bala Krishna Chinta	Navarasa Natesa Vilasam (2011)	DVN Murthy	Telugu	DSV Sastry	Mythological	Nritya Rupaka
230	Ravi Shankar Vempati	Nava Durga	DVN Murthy	Telugu	P Sangeeta Rao	Mythological	Nritya Rupaka
231	Ravi Shankar Vempati	Sri Leela Ganapathi	Indraganti Srikantha Sarma	Telugu	P Sangeeta Rao	Mythological	Nritya Rupaka
232	Ravi Shankar Vempati	Mokshagundam Visweswarayya	Rani Sadasiva Muthy	Telugu	Ravi Shankar Vempati	Life history	Nritya Rupaka
233	Ravi Shankar Vempati	Ramana Maharshi	DVN Murthy	Telugu	Ravi Shankar Vempati	Life history	Nritya Rupaka
234	Ravi Shankar Vempati	Kuchipudi Vyjayanthi (2008)	DVN Muthy	Telugu	DSV Sastry	Concept oriented	Nritya Rupaka
235	Ravi Shankar Vempati	Kshirasagara Madhanam	D Krishna Sastry	Telugu	B Rajanee Kantha Rao	Mythological	Nritya Rupaka
236	Ravi Shankar Vempati	Rukmini Kalyanam	Bhujangaraya Sarma	Telugu	P Sangeetha Rao	Mythological	Nritya Rupaka
237	Ravi Shankar Vempati	Chandalika	Bhujangaraya Sarma	Telugu	Mallik	Sociological	Nritya Rupaka
238	Ravi Shankar Vempati	Hara Vilasam	Bhujangaraya Sarma	Telugu	P Sangeetha Rao	Mythological	Nritya Rupaka
239	Ravi Shankar Vempati	Ramayanam	Bhujangaraya Sarma	Telugu	P Sangeetha Rao	Mythological	Nritya Rupaka
240	Ravi Shankar Vempati	Sri Krishna Parijatham	Bhujangaraya Sarma	Telugu	P Sangeetha Rao	Mythological	Nritya Rupaka
241	Revathi Komanduri	Menaka Viswamitra	Bhujangaraya Sarma	Telugu		Mythological	Nritya Rupaka
242	Revathi Komanduri	Sri Vighneswara Vaibhavam (2009)	DVN Murthy	Telugu	DSV Sastry	Mythological	Nritya Rupaka
243	Sasikala	Swapna Vijayam (2007)	Inadraganti Srikantha Sarma	Telugu	Subhashini Krishna Murthy	Sociological	Nritya Rupaka
244	Sasikala	Andal Kalyanam (2010)	Indraganti Srikantha Sarma	Telugu	Subhashini Krishna	Mythological	Nritya Rupaka

					Murthy		
245	Sasikala	Sri Vasavikanyakap arameswari (2013)	DSV Sastry	Telugu	DSV Sastry	Mythological	Nritya Rupaka
246	Sasikala	Chinmaya Charitham (2015)	BNIM	Telugu	DSV Sastry	Mythological	Nritya Rupaka
247	Satya Narasimha Sastry Vedantam	Srinivasa Kalyanam (2015)	DVN Murthy	Telugu	DSV Sastry	Mythological	Nritya Rupaka
248	Satyanarayana KV	Kalarchana (2007)	R Kavitha Prasad	Telugu	K Surya Narayana	Concept oriented	Nritya Rupaka
249	Satyanarayana KV	Amuktha Malyada	R Kavitha Prasad	Telugu	K Surya Narayana and DSV Sastry	Historical	Nritya Rupaka
250	Satyanarayana KV	Pancha Kavya (2008)	R Kavitha Prasad	Telugu	DSV Sastry	Concept oriented	Nritya Rupaka
251	Satyanarayana KV	Pancha Kanya (2008)	R Kavitha Prasad	Telugu	DSV Sastry	Concept oriented	Nritya Rupaka
252	Satyanarayana KV	Mohini Bhasmasura (1982)	KV Satyanarayana	Telugu	K Suryanarayana	Mythological	Nritya Rupaka
253	Satyanarayana KV	Buddam Saranam Gacchami (2007)	KV Satyanarayana	Telugu	K Suryanarayana	Sociological	Nritya Rupaka
254	Satyanarayana KV	Sri Datta Gadha (1993)	Ganapathi Sacchidananda	Telugu	Ganapathi Sacchidananda	Life history	Nritya Rupaka
255	Satyanarayana KV	Bhuvana Vijayam (2007)	KV Satyanarayana	Telugu	DSV Sastry	Mythological	Nritya Rupaka
256	Satyanarayana KV	Vengi Vaibhavam (2003)	KV Satyanarayana	Telugu		Historical	Nritya Rupaka
257	Satyanarayana KV	Mahishasura Mardhani (1985)	KV Satyanarayana	Telugu		Mythological	Nritya Rupaka
258	Satyanarayana KV	Alamelumanga Vaibhavam	KV Satyanarayana	Telugu		Mythological	Nritya Rupaka
259	Satyanarayana KV	Rama Kadha	KV Satyanarayana	Telugu		Mythological	Nritya Rupaka
260	Satyanarayana KV	Sri Anjaneyam	KV Satyanarayana	Telugu		Mythological	Nritya Rupaka
261	Satyanarayana Sarma Vedantam	Vipra Narayana	Nallanchakravart hula Krishnamachary ulu	Telugu		Mythological	Yakshaga nam
262	Satyanarayana Sarma Vedantam	Goda Parinayam	Vedantam Ramalinga Sastry	Telugu		Mythological	Yakshaga nam
263	Seetha Nagajyothy	Sivaleela Tarangam (2000)	Seetha Nagajyothi and Pratibha Malik	Telugu	Seetha Nagajyothy and Rupa	Mythological	Nritya Rupaka
264	Seetha Naga Jyothi	Ayyappa Jananam (2004)	P Jyothi	Tamil	Seetha Nagajyothi and Rupa	Mythological	Nritya Rupaka
265	Seetha Naga	Ayyappa	DVN Murthy	Telugu	Raghuraman	Mythological	Nritya

	Jyothi	Jananam (2010)					Rupaka
266	Seshu Babu Pasumarthy	Sugreeva Vijayam (1996)	Rudrakavi Edited BY C Narayana Reddy	Telugu	Nihal (Srinivas)	Mythological	Yakshaga nam
267	Seshu Babu Pasumarthy	Vandedevam Vinayakam (1994)	V Srinivasa Charyulu	Telugu	P Seshu Babu	Mythological	Nritya Rupaka
268	Seshu Babu Pasumarthy	Sri KhandaStanu Bhakta Sabari (1996)	Bnim	Telugu	P Seshu Babu	Mythological	Nritya Rupaka
269	Seshu Babu Pasumarthy	Kiratarjuneeyam (2000)	V Ramalinga Sastry	Telugu	P Seshu Babu	Mythological	Nritya Rupaka
270	Seshu Babu Pasumarthy	Sravana Lakshmi (2000)	V Ramalinga Sastry	Telugu	P Seshu Babu	Mythological	Nritya Rupaka
271	Seshu Babu Pasumarthy	Gangavataranam (2006)	J Jayakrishna Bapuji	Telugu	P Seshu Babu	Mythological	Nritya Rupaka
272	Seshu Babu Pasumarthy	Siva Padam (2007)	Samavedam Shanmukha Sarma	Telugu	P Seshu Babu	Mythological	Nritya Rupaka
273	Seshu Babu Pasumarthy	Radha Vamseedhara Vilasam	M Subba Rao	Telugu	P Seshu Babu	Mythological	Nritya Rupaka
274	Seshu Babu Pasumarthy	Parvathi Kalyanam	DV Sastry	Telugu	PVG Krishna Sarma DVenkata Sastry (Traditional)	Mythological	Yakshaga nam
275	Seshu Babu Pasumarthy	Rama Natakam	Tirunagaru Anantadasu (Traditional)	Telugu	Chinta Venkata Ramaiah (Traditional)	Mythological	Yakshaga nam
276	Seshu Babu Pasumarthy	Mohini Bhasmasura	Enuguluri Paparaju (Traditional)	Telugu	Chinta Venkata Ramaiah (Traditional)	Mythological	Yakshaga nam
277	Sethuram Bhagavathula	Srirama Pattabhishekam	Swathi Tirunal's Bhavayami	Telugu	Swathi Tirunal	Mythological	Presentati on
278	Sethuram Bhagavathula	Malavikagni Mitram	Nirmala Devi	Telugu	Vijayasreee	Kavyam	Nritya Rupaka
279	Sethuram Bhagavathula	Vasantha Rajeeyam	Nirmala Devi	Telugu	Vijayasreee	Kavyam	Nritya Rupaka
280	Sethuram Bhagavathula	Veeranari Durgabhai	Nirmala Devi	Telugu	Vijayasreee	Woman issue	Nritya Rupaka
281	Sethuram Bhagavathula	Truna Kusumam	Nirmala Devi	Telugu		Sociological	Nritya Rupaka
282	Sethuram Bhagavathula	SwataNritya Rupakaodyamam	Nirmala Devi	Telugu		Sociological	Nritya Rupaka
283	Sethuram Bhagavathula	Jalayagnyam	Ushakanth	Telugu		Environmenta l	Nritya Rupaka
284	Sethuram Bhagavathula	Oorvasi	Bhargavi Rao	Telugu	A Kanna Rao	Mythological	Nritya Rupaka
285	Sethuram Bhagavathula	Bhagavad Geetha	Ganapathi Sacchidananda	Telugu	A Kanna Rao	Mythological	Nritya Rupaka
286	Sethuram Bhagavathula	Geeta Saram	Ganapathi Sacchidananda	Telugu	Ganapathi Sacchidananda	Mythological	Nritya Rupaka

287	Sethuram Bhagavathula	Runanubhandam	Bnim	Telugu	DSV Sastry	Sociological	Nritya Rupaka
288	Sethuram Bhagavathula	Girija Kalyanam	Traditional	Telugu	Traditional	Mythological	Yakshaganam
289	Sethuram Bhagavathula	Yuddham-Santhi	Olga	Telugu	Kannababu	Sociological	Nritya Rupaka
290	Sethuram Bhagavathula	Lakshmana Rekha	Olga	Telugu	Kannababu	Sociological	Nritya Rupaka
291	Sethuram Bhagavathula	Ramaramam	Vaddepalli	Telugu	Eelapata Siva Prasad	Mythological	Nritya Rupaka
292	Sethuram Bhagavathula	Pushpa Vilapam	N Rajakumari	Telugu	Bhaskar Rao	Sociological	Nritya Rupaka
293	Sethuram Bhagavathula	Bhama Vilapam	P Viswanadham	Telugu	P Viswanadham	Woman issue	Nritya Rupaka
294	Sethuram Bhagavathula	Drpoupadi	Olga	Telugu	DSV Sastry	Woman issue	Nritya Rupaka
295	Sethuram Bhagavathula	Geeta Govindam	Jayadeva	Telugu		Mythological	Presentati on
296	Sethuram Bhagavathula	Padmaragam	Lasuna	Telugu		Mythological	Nritya Rupaka
297	Sethuram Bhagavathula	Rama Natakam	Traditional	Telugu	Traditional	Mythological	Yakshaganam
298	Sivaraju MS	Ekalavya (1994)	P Nagaraju	Telugu	MS Sivaraju	Mythological	Nritya Rupaka
299	Sivaraju MS	Kanyaka (1994)	Gurajada	Telugu	MS Sivaraju	Sociological	Nritya Rupaka
300	Sivaraju MS	Gnyananidhi (1994)	MS Sivaraju	Telugu	MS Sivaraju	Sociological	Nritya Rupaka
301	Sivaraju MS	Nava Durga (1998)	P Nagaraju	Telugu	MS Sivaraju	Mythological	Nritya Rupaka
302	Sivaraju MS	Prahalada Rahasyam (1999)	P Nagaraju	Telugu	MS Sivaraju	Mythological	Nritya Rupaka
303	Sivaraju MS	Papam Chitti Guvvalu (2000)	Bajara	Telugu	MS Sivaraju	Sociological	Nritya Rupaka
304	Sivaraju MS	Prema Doota (2007)	MS Sivaraju	Telugu	MS Sivaraju	Sociological	Nritya Rupaka
305	Sivaraju MS	Naadanunaadam (1993)	No lyrics	-	Karaikudi R Mani's Sruthi Laya	Abstract	Presentati on
306	Sivaraju MS	Rangoli	No lyrics	-	L Subramanyam	Kaleidoscopi c composition	Presentati on
307	Sivaraju MS	Quo Vadis	No lyrics	-		Sociological	Presentati on
308	Sivaraju MS	Mud Rhythms	NO lyrics	-		Sociological	Presentati on
309	Sivaraju MS	Sand spree	No lyrics	-	Arebian Style Music by MS Sivaraju	Sociological	Presentati on
310	Smitha Rajesh Sastry	Tamasoma Jyothirgamaya (1987)	Vasuben	Sanskrit , Hindi, Gujarat hi	Babubhai Parmar	Mythological	Nritya Rupaka
311	Sobha Naidu	Bhama Kalapam	Traditional	Telugu	Traditional	Mythological	Kalapam
312	Sobha Naidu	Sri Krishna	Bhujangaraya	Telugu	Dwaram	Mythological	Nritya

		Parijatam	Sarma		Bhavanarayan a		Rupaka
313	Sobha Naidu	Menaka Viswamitra (1984)	B Rajani Kantha Rao	Telugu	B Rajani Kantha Rao	Mythological	Nritya Rupaka
314	Sobha Naidu	Vipranarayana (1985)	D Krishna Sastry	Telugu	B Rajani Kantha Rao	Mythological	Nritya Rupaka
315	Sobha Naidu	Chandalika (1987)	Bhujangaraya Sarma	Telugu	Mallik	Sociological	Nritya Rupaka
316	Sobha Naidu	Khirasagara Madhanam (1985)	D Krishna Sastry	Telugu	B Rajani Kantha Rao	Mythological	Nritya Rupaka
317	Sobha Naidu	Kalyana Srinivasam (1989)	Bhujangaraya Sarma	Telugu	P Sangeeta Rao	Mythological	Nritya Rupaka
318	Sobha Naidu	Vijayosthute Nari (1995)	B Rajani Kantha Rao	Telugu	K Surya Prakasarao	Woman issue	Nritya Rupaka
319	Sobha Naidu	Srikrishna Saranam Mama (1992)	B Rajani Kantha Rao	Telugu	K Surya Prakasarao	Mythological	Nritya Rupaka
320	Sobha Naidu	Sarvam Sai Mayam (1995)	D Kameswara Rao	Telugu	Seshulatha Viswanath	Life history	Nritya Rupaka
321	Sobha Naidu	Ramayana	Keertanas of Tyagaraja	Telugu		Mythological	Nritya Rupaka
322	Sobha Naidu	Swami Vivekananda	D Kameswara Rao	Telugu	Manda Krishna Mohan	Sociological	Nritya Rupaka
323	Sobha Naidu	Bhagavad Geetha (1995)	Samavedam Shanmukha Sarma	Telugu	Seshulatha Viswanath	Mythological	Nritya Rupaka
324	Sobha Naidu	Navarasa Nata Bhamini (2007)	DVN Murthy	Telugu	D Srinivas	Concept oriented	Nritya Rupaka
325	Srilatha Suri	Siva Ganga (2002)	P Srinivas	Telugu	P Srinivas	Mythological	Nritya Rupaka
326	Srilatha Suri	Telugu Velugu (2004)	P Srinivas	Telugu	P Srinivas	Historical	Nritya Rupaka
327	Srilatha Suri	Meera (2009)	DVN Murthy	Telugu	DSV Sastry	Life history	Nritya Rupaka
328	Srinivasa Sarma Pasumarthy	Santhi Vijayam (1987)	P Koteswara Rao	Telugu	K Suryanarayan	Sociological	Nritya Rupaka
329	Srinivasa Sarma Pasumarthy	Mohini Bhasmasura (1990)	V Parvateesam	Telugu	K Suryanarayan	Mythological	Nritya Rupaka
330	Srinivasa Sarma Pasumarthy	Saint John The Baptist (1992)	Stanlee	Telugu	GV Prabhakar	Religious	Nritya Rupaka
331	Srinivasa Sarma Pasumarthy	Paryavarana Parirakshana (1994)	Vijayalakshmi	Telugu	Smt. Surya Rao and Bhavani	Environmenta l	Nritya Rupaka
332	Srinivasa Sarma Pasumarthy	Sangha Samskartha (1995)	Hemadri Chidambara Deekshitulu	Telugu	Parvathi	Sociological	Nritya Rupaka
333	Srinivasa Sarma Pasumarthy	Sri Datta Gadha (2002)	Ganapathi Sacchidananda	Telugu	NCh Bucchacharyul u	Mythological	Nritya Rupaka
334	Srinivasa Sarma	Srinivasa	NCh Jagannadha	Telugu	NCh	Mythological	Nritya

	Pasumarthy	Kalyanam (2003)	Charyulu		Bucchacharyulu		Rupaka
335	Srinivasa Sarma Pasumarthy	Raite Raju (2006)	Ramana Reddy	Telugu	K Suryanarayana	Sociological	Nritya Rupaka
336	Srinivasa Sarma Pasumarthy	Parvathi Parinayam	Traditional	Telugu	Trditional	Mythological	Yakshaganam
337	Srinivasa Sarma Pasumarthy	Prahlada	Traditional	Telugu	Traditional	Mythological	Yakshaganam
338	Srinivasa Sarma Pasumarthy	Bhama Kalapam	Traditional	Telugu	Traditional	Mythological	Kalapam
339	Sudheer Rao	Kakatiya Kala Vaibhavam (2007)	I. Kishan Rao	Telugu	DSV Sastry	Historical	Nritya Rupaka
340	Sudheer Rao	Rudrama	I. Kishan Rao	Telugu	Sudheer Rao	Historical	Presentati on
341	Swapna Sundari	Godadevi Kalapam	D Krishna Sastry	Telugu	E Shankara Sastry	Mythological	Kalapam
342	Swapna Sundari	Alamelumanga Kalapam	Songs of Annamayya	Telugu	V Sarala Rao	Mythological	Kalapam
343	Swapna Sundari	Radhika Kalapam	Muddu Palani	Telugu	V Sarala Rao	Mythological	Kalapam
344	Swapna Sundari	Kubja Kalapam	Narayana Teerdha	Sanskrit	Swapna Sundari	Mythological	Kalapam
345	Swapna Sundari	Ambrapali (1985)				Sociological	Nritya Rupaka
346	Swapna Sundari	Krishna Kathavali			Vakkalanka Sarala	Mythological	Nritya Rupaka
347	Swapna Sundari	Char Sau Pehar		Hindi		Sociological	Nritya Rupaka
348	Swapna Sundari	Om Shakthi (1982)				Mythological	Nritya Rupaka
349	Swapna Sundari	Quli Qutub Shah (1990)		Hindi		Historical	Nritya Rupaka
350	Swapna Sundari	Water				Abstact	Presentati on
351	Swapna Sundari	Nauka Charitam	Tyagaraja keertana	Telugu		Mythological	Presentati on
352	Swathi Somanath	Pranaya Varudhini	Acharya Tiumala	Telugu		Kavyam	Nritya Rupaka
353	Swathi Somanath	Sarvagnya Sankara	Acharya Tiumala	Telugu		Life history	Nritya Rupaka
354	Swathi Somanath	Sri Narayana Guru Darshan		Telugu		Religious	Nritya Rupaka
355	Swathi Somanath	Saranam Govindam	Annamayya keertanas	Telugu		Mythological	Nritya Rupaka
356	Swathi Somanath	Shakthi	Kollegal Subrahmanyam	Telugu		Concept oriented	Nritya Rupaka
357	Swathi Somanath	Rasagopalam	Astapadis	Sanskrit	G Gopala Krishna	Mythological	Nritya Rupaka
358	Swathi Somanath	Pranaya Varudhini				Kavyam	Nritya Rupaka
359	Swathi Somanath	Nouka Charitam	Tyagaraja	Telugu		Mythological	Nritya Rupaka
360	Swathi Somanath	Kamasutra	BNIM	Sanskrit Telugu		Sociological	Nritya Rupaka

361	Swathi Somanath	Droupadi	Volga	English		Sociological	Nritya Rupaka
362	Uma Devulapalli	Rukmini Kalyanam (2014)	Adibhatla Narayana Dasu	Telugu	Adibhatla Narayana Dasu DSV Sastry	Mythological	Nritya Rupaka
363	Uma Devulapalli	Sivanatya Vilasam (2012)	Samavedam Shanmukha Sarma	Telugu	DSV Sastry	Mythological	Presentati on
364	Uma Devulapalli	Bala Tripura Sundari Vijayam (2010)	BNIM	Telugu	DSV Sastry	Mythological	Nritya Rupaka
365	Uma Devulapalli	Sivapadam (2010)	Samavedam Shanmukha Sarma	Telugu	DSV Sastry	Mythological	Nritya Rupaka
366	Uma Devulapalli	Bandasura Samharam (2010)	BNIM	Telugu	DSV Sastry	Mythological	Nritya Rupaka
367	Uma Devulapalli	Astadasa Shakthi Peetalu (2013)	Compiled	Telugu Sanskrit	DSV Sastry	Mythological	Thematic presentatio n
368	Uma Devulapalli	Ugadi Vaibhavam (2000)	PJ Subrahmanyam	Telugu	DSV Sastry	Religious	Presentati on
369	Uma RamaRao	Nouka Charitam	Tyagaraja	Telugu		Mythological	Nritya Rupaka
370	Uma RamaRao	Sankara Pallaki Seva Prabandham	Sahaji	Telugu		Mythological	Nritya Rupaka
371	Uma RamaRao	Vishnu Pallaki Seva Prabandham	Sahaji	Telugu		Mythological	Nritya Rupaka
372	Uma RamaRao	Vighneswara Kalyanam (1999)	Sahaji	Telugu	DSV Sastry	Mythological	Nritya Rupaka
373	Uma RamaRao	Bhaktavatsala Vilasam	Sahaji	Telugu		Mythological	Nritya Rupaka
374	Uma RamaRao	Subhadra Kalyanam (2000)	Tallapaka Timmakka	Telugu	DSV Sastry	Mythological	Nritya Rupaka
375	Uma RamaRao	Siva Katyayini (2002)	Sahaji		DSV Sastry	Mythological	Nritya Rupaka
376	Uma RamaRao	Rati Kalyanam		Telugu		Mythological	Nritya Rupaka
377	Uma RamaRao	Srivenkateswara Kalyanam (2005)	Ushasree	Telugu	DSV Sastry	Mythological	Nritya Rupaka
378	Uma RamaRao	Radha Vamseedhara Vilasam (2006)	Sahaji	Hindi	DSV Sastry	Mythological	Nritya Rupaka
379	Uma RamaRao	Mandakini	Kakuluri Padmavathi	Telugu	Sita Mahalakshmi	Mythological	Nritya Rupaka
380	Venkata Naga Chalapathi Vedantam	Annamayya	Annamayya Keertanas p Sirama Chandra	Telugu	P Srirama Chandra Murthy	Mythological	Nritya Rupaka

			Murthy				
381	Venkata Naga Chalapathi Vedantam	Vijaya Vilasam	Nch Jagannadha Charyulu	Telugu	Nch Bucch Charyulu	Mythological	Nritya Rupaka
382	Venkata Naga Chalapathi Vedantam	Rukmini Kalyanam	Nch Jagannadha Charyulu	Telugu	Nch Bucch Charyulu	Mythological	Nritya Rupaka
383	Venkata Naga Chalapathi Vedantam	Sakuntalam	TK Choodamani	Telugu	Nch Bucch Charyulu	Mythological	Nritya Rupaka
384	Venkata Naga Chalapathi Vedantam	Sita Swayamvaram	Nch Jagannadha Charyulu	Telugu	Nch Bucch Charyulu	Mythological	Nritya Rupaka
385	Venkata Naga Chalapathi Vedantam	Brindavanam	Nch Jagannadha Charyulu	Telugu	Nch Bucch Charyulu	Mythological	Nritya Rupaka
386	Venkata Naga Chalapathi Vedantam	Telugu Bhasha Vaibhavam	Jonnnavittula Ramalingeswara Rao	Telugu	Nch Bucchacharyul u	Sociological	Nritya Rupaka
387	Venkata Naga Chalapathi Vedantam	Kshirasagara Madhanam	D Krishna Sastry	Telugu	B Rajani Kantha Rao	Mythological	Nritya Rupaka
388	Venkata Naga Chalapathi Vedantam	Bhama Kalapam	Traditional	Telugu	Traditional	Mythological	Kalapam
389	Venkata Naga Chalapathi Vedantam	Usha Parinayam	Traditional	Telugu	Traditional	Mythological	Yakshaga nam
390	Venkata Naga Chalapathi Vedantam	Vamanavataaram		Telugu		Mythological	Nritya Rupaka
391	Venkata Rama Sarma Bhagavathula	Samata Jyothi	Stanly	Telugu	GV Prabhakar	Sociological	Nritya Rupaka
392	Venkata Rama Sarma Bhagavathula	Viswa Santhi		Telugu	P Surya Rao	Sociological	Nritya Rupaka
393	Venkata Rama Sarma Bhagavathula	Parinama Kramam		Telugu	I Srikantha Sarma	Sociological	Nritya Rupaka
394	Venkata Rama Sarma Bhagavathula	Mamata Varshini	Hemalatha Lavanam	Telugu	K Suryanarayana	Sociological	Nritya Rupaka
395	Venkata Rama Sarma Bhagavathula	Jogini	Hemalatha Lavanam	Telugu	K Suryanarayana	Sociological	Nritya Rupaka
396	Venkata Rama Sarma Bhagavathula	Bhagavad Geetha	P Koteswara Rao	Telugu	K Suryanarayana	Mythological	Nritya Rupaka
397	Venkata Rama Sarma Bhagavathula	Goutama Buddha	P Koteswara Rao	Telugu	K Suryanarayana	Sociological	Nritya Rupaka
398	Venkata Rama Sarma Bhagavathula	Astalakshmi Vaibhavam	Paidipati Subbarama Sastry	Telugu	Uday Kumar	Mythological	Nritya Rupaka

399	Venkata Rama Sarma Bhagavathula	Gajendra Mokasham	Basavaiah	Telugu	K Suryanarayana	Mythological	Nritya Rupaka
400	Venkata Rama Sarma Bhagavathula	Varudhini Pravarakhya	P Venkata Krishna Rao	Telugu	Nch Bucc Charyulu	Kavyam	Nritya Rupaka
401	Venkata Rama Sarma Bhagavathula	Vivekananda	P Venkata Krishna Rao	Telugu	K Suryanarayana	Life history	Nritya Rupaka
402	Venkata Rama Sarma Bhagavathula	Leela Krishna	Nch Jagann Charyulu	Telugu	Nch Bucc Charyulu	Mythological	Nritya Rupaka
403	Venkateswara Sarma Pasumarthy	Kumara Sambhavam (1985)	M Ramakrishna Sastry	Telugu	DSV Sastry	Mythological	Nritya Rupaka
404	Venkateswara Sarma Pasumarthy	Mahishasura Mardhani (1986)	P Venkateswara Sarma and V Ramalinga Sastry	Telugu	P Vithal	Mythological	Nritya Rupaka
405	Venkateswara Sarma Pasumarthy	Daksha Yagnyam (1987)	TP Atma	Telugu	P Vithal	Mythological	Nritya Rupaka
406	Venkateswara Sarma Pasumarthy	Keechaka Vadha (1987)	TP Atma	Telugu	P Vithal	Mythological	Nritya Rupaka
407	Venkateswara Sarma Pasumarthy	Tulasi Jalandhara (1988)	TP Atma	Telugu	Nch Bucc Charyulu	Mythological	Nritya Rupaka
408	Venkateswara Sarma Pasumarthy	Vasavi Kanyaka Parameswari (1990)	TP Atma	Telugu	GV Prabhakar	Mythological	Nritya Rupaka
409	Venkateswara Sarma Pasumarthy	Varudhini Pravarakhya (1995)	TP Atma	Telugu	GV Prabhakar	Kavyam	Nritya Rupaka
410	Venkateswara Sarma Pasumarthy	Tataagatha (1998)	Kameswara Rao	Telugu	GV Prabhakar	Mythological	Nritya Rupaka
411	Venkateswara Sarma Pasumarthy	Kundalakesi (2000)	Kameswara Rao	Telugu	GV Prabhakar	Sociological	Nritya Rupaka
412	Venkateswara Sarma Pasumarthy	Mohini Bhasmasura (2004)	TP Atma	Telugu	Kesava Rao	Mythological	Nritya Rupaka
413	Venkateswara Sarma Pasumarthy	Astalakshmi (2010)	Stotram	Sanskrit	Narayana	Mythological	Nritya Rupaka
414	Venkateswara Sarma Pasumarthy	Poulasya Parabhavam (2003)	E Uma	Telugu	GV Prabhakar	Mythological	Nritya Rupaka
415	Venkateswara Sarma Pasumarthy	Virataparvam	Nch Jagannadhachary ulu	Telugu	Nch Bucchacharyul u	Mythological	Nritya Rupaka
416	Venkateswara Sarma Pasumarthy	Narakasura Vadha (2016)	DVNMurthy	Telugu	DSV Sastry	Mythological	Nritya Rupaka

417	Vijaypal	Natya Sangamam				Abstract	Jugalbandi
418	Vijayalakshmi Koka	Mélange of Dance (2008)	No lyrics	-	DSV Sastry	Abstract	Presentati on
419	Vijayalakshmi Koka	Sri Sri (2009)	Sri Sri	Telugu	DSV Sastry	Life history	Presentati on
420	Vijayalakshmi Koka	Telugu Prasasthi (2008)	DVN Murthy	Telugu	DSV Sastry	Historical	Presentati on
421	Vijayalakshmi Koka	Ashoka (2008)	-	-	DSV Sastry	Historical	Presentati on
422	Vijaya Shekar	Suvarchala Kalyanam (2010)	Vedantam Ramalinga Sasty	Telugu	DSV Sastry	Mythological	Nritya Rupaka
423	Vyjayanthi Kashi	Ambe (1995)	Sasi Muralaiah	Kannad a	Jahnvi Jayaprakash & Saroja Natarajan	Mythological	Thematic presentatio n
424	Vyjayanthi Kashi	Cry				Sociological	Thematic presentatio n
425	Vyjayanthi Kashi	Homage to Gandhi	Sasi Muralaiah	Kannda	DSV Sastry	Sociological	Presentati on
426	Vyjayanthi Kashi	Golla Kalapam	Traditional	Telugu	Traditional	Sociological	Thematic presentatio n
427	Vyjayanthi Kashi	Innocent Voice				Sociological	Thematic presentatio n
428	Vyjayanthi Kashi	Jananee Janma Bhoomischa				Patriotic	Thematic presentatio n
429	Vyjayanthi Kashi	Krishnarpanam	Prabhakar Joshi		P. Rama	Mythological	Thematic presentatio n
430	Vyjayanthi Kashi	Rani Rudrama Devi	Pushpalatha		Uma Kumar	Historical	Thematic presentatio n
431	Vyjayanthi Kashi	Srushthi	MR Satyanarayana		Praveen D Rao	Abstract	Thematic presentatio n
432	Vyjayanthi Kashi	Dharmayana (2017)	Satavadhani R Ganesh		DSV Sastry	Mythological	Thematic presentatio n
433	Vyjayanthi Kashi	Sthabdha	MR Satyanarayana		Venkata Rao	Sociological	Thematic presentatio n
434	Vyjayanthi Kashi	Kunthi	Script provided by Korada Narasimha Rao	Telugu	Bhuddha Dev	Sociological	Thematic presentatio n
435	Vyjayanthi Kashi	Kanya Kumari	BNIM	Telugu	Chandana Bala	Mythological	Thematic presentatio n
436	Vyjayanthi Kashi	Veera Bharathi	Sasi Muralaiah	Kannad a	Jahnvi Jayaprakash	Sociological	Thematic presentatio n

437	Vyjayanthi Kashi	Yagnya, The Sacrifice	Pappu Venugopala Rao	Sanskrit	Venkata Rao	Abstract	Thematic presentation
438	Vyjayanthi Kashi	Stop and Ponder (Basava Sandesa)	Sasi Muralaiah	Kannada	Chandana Bala	Mythological	Thematic presentation
439	Vyjayanthi Kashi	Coffee				Sociological	Thematic presentation
440	Vyjayanthi Kashi	Kshirasagara Madhanam (2016)	Satavadhani R Ganesh		DSV Sastry	Mythological	Nritya Rupaka
441	Yashoda Thakur	Paripoorna Ganga (2002)	Slokas of Valmiki, Vyasa, Sankaracharya and Chaitanya Maha Prabhu	Sanskrit	Ravi Kiran	Mythological	Nritya Rupaka
442	Yashoda Thakur	Gopika Geetam (2002)	Literature of Vedavyasa and Potana	Sanskrit and Telugu	VBS Murali	Mythological	Nritya Rupaka
443	Yashoda Thakur	Setu Bandham (2008)	Literature of different doyens	Sanskrit , Telugu and Brij	Ravi Kumar and Murali	Mythological	Nritya Rupaka
444	Yamini Yasoda	Manavi (2010)	No lyrics	-	Instrumental music	Woman issue	Thematic presentation

Questionnaire

1. You have been a prominent expert in Kuchipudi dance dramas. Apart from fact that you belonged to traditional family, what were the other factors that motivated you in this?
2. Were there any favorite characters in Kuchipudi dance dramas you preferred? If so, what were the reasons?
3. How do you think technology has affected performances?
4. Can you briefly describe a Kalapa or Yakshagana in the early days of your career?
5. Can you recollect names of Kuchipudi dance drama performers in the age below forty years, who can dance and sing simultaneously?
6. What is relevance of tradition in present day Kalapas and Yakshaganas?
7. Do you find any converge in Chaturvidabhinaya, other than Vachikabhinaya, between present day Kalapas/Yakshaganas and Nrityarupakas?
8. Can you comment on role and relevance of Pagati Veshas and Avantara Veshas in traditional Yakshaganas?
9. What is effect of cinema on survival of Yashaganas?
10. Do you consider that any measures are needed for improvement in teaching Kuchipudi Yakshanas and Kalapas?
11. If the answer to the above question is 'yes', can you state the measures required and the reasons for these suggestions?
12. If answer to question number 10 above is 'no', can you elucidate reasons for finding the present system of training satisfactory?
13. Can you elucidate three or four major milestones in development of Kuchipudi dance dramas?
14. What are the steps needed, in your opinion, for revival of Kuchipudi Yakshaganas?
15. Do you think that the changing tastes and attitudes of audience have major impact on survival of Kuchipudi dance dramas? If you think so, can you please elucidate?

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Glossary

1	Abhinaya	In Indian dance, the art of expression, or conveying meaning and experience to the audience.
2	Abhinaya Darpanam	This is a treatise on dance (mostly hastha mudras) by Nandikeswara of 2 nd century AD.
3	Adbhuta	Awe or amazement, one of the nine emotions.
4	Addabasa	A nose ornament or ring.
5	Adi Mangalam, Antya Mangalam	A song for auspiciousness at the beginning of a program and song at the end of a program.
6	Adugu	A rhythmic syllable, or phrase of rhythmic syllables, linked to specific units of dance movement.
7	Agraharam	A tiny village comprising of Brahmin families.
8	Aharya, Aharyabhinaya	The aspect of the art of expression (abhinaya) that relates to expression through costume, jewellery, and make-up
9	Alamkara	A concept in Indian classical music and literally means "ornament, decoration". The word means one which creates beauty.
10	Amaba Stuthi	Prayer in praise of Goddess Amba.
11	Amritha	Beverage of immortality
12	Angarachana	Refers to make up of an artiste.
13	Angas	The major parts of the body, such as head, chest, hands, and legs. One of three groups into which body parts are classified for the assignment of movements. The others are the pratyangas or intermediate parts of the body, and upangas, which include the extremities and facial features.
14	Angika, Angika Abhinaya	The aspect of the art of expression (abhinaya) that relates to expression through body movements, including hand gestures and facial expressions.
15	Angi rasa	Means of "prime importance".
16	Anupallavi	The pallavi is followed by two or three more lines and is called the anupallavi.
17	Apsarasa	Heavenly nymph: a celestial courtesan.
18	Astakam	A prayer comprising of eight stanzas.
19	Athodyam	Musical instrument.
20	Avantara Veshas	Specific independent performance enacted in between a long performance.

21	Avataras	Incarnations.
22	Ardalam	A stone powdered to be used as base for makeup of face.
23	Ardhachandrika	One kind of several meters used in Telugu poetry.
24	Ardhi	A 'jathi' rendered as a song with a tune.
25	Ashtapadi	Literally means "eight steps", from Sanskrit ashta (eight) and padi (steps), but refers to musical compositions with eight lines. These are the compositions of Jayadeva.
26	Badida, Bendu	A kind of wood out of which ornaments and weapons were made.
27	Bahurupamulu	Another name for Pagati Veshas, which were day time performances.
28	Bajubandi	A band tied to upper arm, as an ornament.
29	Balarama	Elder brother of Lord Krishna and is eighth incarnation of Vishnu.
30	Baskeelu	A kind of physical exercise of pushups using hands and feet.
31	Bhagavatam	The performance of Kuchipudi Bhagavatulu is known as Bhagavatam. The themes of their performances are mostly taken from Bhagavata Purana or Srimad Bhagavatam.
32	Bhajan	A Hindu devotional song, typically expressing Bhakti (loving devotion) towards the divine.
33	Bhakti	A Sanskrit word meaning devotion. In Hinduism refers to loving devotion to a particular deity.
34	Bhava	The art of expression, the outer manifestation of an inner experience.
35	Bhayanaka	Fear.
36	Bhogam Mela	Dancers who perform before gatherings.
37	Bhujakeertulu	Shoulder ornaments.
38	Bibhatsa	Revulsion.
39	Billala Molatradu	A sacred waist thread used by Hindu men to ward off evils.
40	Bottu	A round or elongated spot or dot on forehead adorned by Hindus as per tradition.
41	Brahmin	Also Brahmana. In ancient India, one who attained highest spiritual knowledge. One with suitable traits for spiritual advancement. After the caste system came into being, one who was born in the Brahmin or priestly caste. More recently associated with educated classes of society.
42	Chaapu	One of the qualifiers with which a tala or rhythmic meter is identified. Chaapu corresponds to the number of two beats of the laghu.

43	Chandravanka	An ornament resembling crescent worn on the head.
44	Chari bhedas	Dance movements which involve specific movements of legs.
45	Chaturasra	A level of pace of dance and music performance.
46	Chaturvidhabhinaya	Four kinds of histrionics.
47	Chavakam	A kind of traditional Kuchipudi step.
48	Cherulu	An ornament worn around the neck.
49	Chirutalu	A musical instrument used by holding with fingers in left hand.
50	Chopdar	Herald.
51	Dahana	The act of being consumed by fire.
52	Danda Kadiyalu	A round like ornament worn on ankles.
53	Dandakam	Prayer in a literary style of poetry seen in Telugu languages.
54	Dandemu	A kind of physical exercise.
55	Darga	A darga (Urdu word) is a shrine built over the grave of a revered religious figure, often a Sufi saint.
56	Daruvu	A specific song.
57	Dasavatara	Refers to the ten incarnations (avatars) of Lord Vishnu.
58	Davvarika	Herald.
59	Devadasi	A female dancer dedicated to the service of a temple. Literally, a servant (dasi) of the divine (deva).
60	Devas	Beings of "heavenly, divine, anything of excellence".
61	Desi	Regional popular practice.
62	Dhanurbhangam	Dhanu means a bow; Bhanga refers to the act of lifting and breaking.
63	Dharma	Dharma is a key concept with multiple meanings in the Indian religions — Hinduism, Buddhism, Sikhism and Jainism. There is no single word translation for dharma in western languages.
64	Dhoti	A men's garment consisting of a rectangular piece of cloth tied around the waist, covering the legs. There are various ways to tie it.
65	Dheeroddhata	It means that a villain and an enemy of the hero.
66	Drisya Kavya	Kavya is a highly artificial Sanskrit literary style employed in the court epics of India from the early centuries AD. It evolved an elaborate poetics of figures of speech, among which the metaphor and simile predominate. Other features of the style are hyperbole, the careful use of language to achieve a particular effect, a sometimes ostentatious display of erudition, and a skilful use of varied and complicated meters—all applied to traditional subjects and themes derived from early popular epics. Drisya kavya is a kavya that can be performed on stage and seen by audience.
67	Druvaganas	These are the songs incorporated in the play to supply the mood of

		the situation over and above that created that by dramatists. Druvas were so called because as Bharata says ‘the words, tempo, jathis, notes and time beat’ in them were regularly ‘druvam’ connected with one another. According to Abhinava Gupta they stabilised were all formatting firm foundation (druvam) on the production or their theme and hence they are called druvas.
68	Druta	Druta is double the speed of Madhya, which is double the speed of Vilamba.
69	Dwarapalaka	Herald.
70	Dwipada	One kind of meter in Telugu poetry.
71	Farman	Order.
72	Ganam	The art of singing.
73	Gandapenderam	Anklet awarded to a scholar or warrior.
74	Ganiyam	A box to preserve jewellery.
75	Garadi	Acts of magic.
76	Garuda	Celestial bird, vehicle of Lord Vishnu.
77	Gathi	The number of counts per beat of a tala. Each beat may be divided into 3, 4, 5, 7, or 9 counts (default is 4), with the names Tisra, Chaturasra, Khanda, Misra, and Samkeerna, respectively, for the gathi.
78	Gochi	Truss.
79	Golla Bhama	Maid of cowherd community.
80	Gopikas	The name gopika (feminine form of Gopi) is use to refer to the group of cow herding girls famous within Vaishnava Theology for their unconditional devotion (Bhakti) to Lord Krishna as described in the stories of Puranic literatures.
81	Gotra	In Hindu society, the term gotra means clan. It broadly refers to people who are descendants in an unbroken male line from a common male ancestor or patriline. Generally the gotra forms an exogamous unit.
82	Guggilam	Incense powder, obtained from the resin of the tree guggul.
83	Gunjeelu	A kind of physical exercise of sit ups.
84	Gurukula	A system of schooling in ancient India in which the students live with, or near, the teacher. From Sanskrit guru (teacher) and kul (extended family).
85	Guru Stuti	Sentences remembering the teacher (guru).
86	Halahalam	Poison.
87	Hangudharudu	Another name for Sutradhara.
88	Haramu	A long chain as an ornament around neck.
89	Haridasu	An artist who sings and narrates mythological stories on stage.
90	Harikatha	Harikatha is a composite art form composed of storytelling, poetry,

		music, drama, dance, and philosophy or any Hindu religious theme.
91	Hasta, Hasta Mudra	A symbolic gesture using the hands and fingers, used for decoration as well as expressing meaning.
92	Hasya	Humor or laughter.
93	Jaathi	One of the qualifiers with which a tala or rhythmic meter is identified. Jaathi corresponds to the number of beats in the laghu.
94	Jada	Braid.
95	Jakkula	Name of a tribe in rural areas of Andhra Pradesh and they were songsters.
96	Jaradugu	Kind of Kuchipudi traditional step.
97	Jata, Jatajuta	Rope like strands of hair formed by matting or braiding hair.
98	Jandhyam	The sacred thread received by the boy during the ceremony of upanayana which he continues wearing across his chest thereafter.
99	Janya ragas	Janya is a word which means "derive". In Carnatic (South Indian) music, a janya raga is one derived from one of the 72 melakarta ragas (fundamental melodic structures).
100	Jathi	A sequence of rhythmic movements in a composition, which is a combination of adugus, or basic dance units.
101	Jathikattu	Composing of a Jathi.
102	Jari	Embroidery using metal threads, usually silver, gold, or copper, and often for decoration of borders of the cloth.
103	Jeelugu	A kind of wood out of which ornaments and weapons were made.
104	Javali	Javalis are attractive musical compositions of light and pleasing nature. With their lilting gait and exquisite melody, Javalis have secured a prominent place in dance and music performances. The underlying theme of Javalis is Sringara Rasa depicting the Nayaka-Nayaki bhava.
105	Jugalbandhi	It is a performance in Indian classical arts, which creates a fusion and beautiful mix of two or more different styles.
106	Kaala	The tempo of the rhythm. Independent of the tala pattern or rhythmic meter. Three speeds are used for dance: slow (of Vilamba), medium (Madhya), and fast (Druta), each double the speed of the previous.
107	Kadiyam	A ring like ornament worn around ankles.
108	Kaifiath	Narrative.
109	Kaivaram	Praise; flattery
110	Kajol	Mascara; the primary purpose of mascara is cosmetic; (rel.) collyrium refers to an eye lotion or eyewash, whose primary

		purpose is medicinal.
111	Kalapa	A genre of Kuchipudi dance drams.
112	Kalisamu	A kind of physical exercise to strengthen legs.
113	Kalpa Vriksham	It is a wish-fulfilling divine tree in Hindu mythology.
114	Kalyanam	Marriage.
115	Kamandalam	A small vessel with handle and nestle, held by rishis.
116	Kammalu	Ornamental studs used in earlobes.
117	Kanjeera	A kind of musical instrument.
118	Kankanalu	Bracelets.
119	Karana	Synchronised movement of hands and feet.
120	Karna kundalalu	Earrings.
121	Karnaveda	Piercing the tip of earlobe.
122	Karuna	Mercy; kindness.
123	Kasi gochi	Is a style of wearing saree.
124	Kasulaperu	A kind of long chain.
125	Katha	Story.
126	Katikamuvadu	Herald.
127	Kattadapu Bulaki	Hanging ornament for nose.
128	Kavadi	Shoulder pole; a pole carried on the shoulder with two loads suspended from both end of the pole.
129	Keertana	An expressive item, usually devotional in sentiment, with lyrics in praise of a particular deity. A medium tempo item with some abstract dance elements included for interest.
130	Ketaki	An ornament for braid in the shape of Pandanus (Mogali) flower.
131	Kiritam	Crown.
132	Kolapimpu	It is a number in Nritha. It is composed for footwork and bodily movements. It consists of tala syllables. The dancer performs to suit to the recitation of Sutradhara.
133	Konagolu	The extended jathis.
134	Koorma	In Hinduism, Kurma is the second Avatar of Vishnu, in the form of turtle.
135	Koppu	Coiffure and hairstyle in a knotted form.
136	Kuchipudi	A group form of dance drama from Andhra Pradesh, with all roles performed by men, and themes based on mythology.
137	Kuppilu	A kind of physical exercise involving jumping.
138	Kuppulu	An ornament, in the form of tassels, used at the end of the braid.

139	Kuravanji	A group dance by women, interpreting literary or poetic compositions typically on the theme of fulfillment of the love of a girl for her beloved.
140	Kutilika	A curved staff, held by Sutradhara.
141	Laghu	One of the rhythmic patterns in Carnatic music, consisting of a 3, 4, 5, 7, or 9 beats.
142	Lasya	Abstract dance with graceful, lyrical, and tender movements, usually ascribed feminine qualities.
143	Laya	Speed or tempo in music.
144	Mandalas	The combination of different Charies is called Mandalas.
145	Madhyama Kala	The middle tempo of the three. Madhya is double the speed of Vilamba, and half the speed of Druta.
146	Mangalam	A short benedictory item of music or dance, at the end of the last performance of the day.
147	Mandekoppu	A specific kind of steps in Kuchipudi Bhagavatam.
148	Manisila	A kind of stone used in make-up.
149	Manodharmi	Manodharmi is a form of improvised and spontaneous performance and is created on the spot during the performance, but within the confines of strict rules of dance and music, according to the situation.
150	Mantra	A Vedic hymn.
151	Margi	The text Natya Sastra describes religious arts as form of <i>margi</i> , or a "spiritual traditional path" that liberates the soul.
152	Matru Adugulu	Basic steps in Kuchipudi dance.
153	Matsya	The first incarnation of Vishnu in the form of fish.
154	Mattakokila	One kind of grammatical meter in Telugu poetry.
155	Melam	Troupe of dancers
156	Melavimpu	Invocation rituals done by Kuchipudi Bhagavatas before commencement of actual performance. Melavimpu includes Naandi, Purvarangam, guru sthuti, Ganapathi sthuti, Amba sthuti and announcement of name and details of lineage of the author and title of the dance drama.
157	Mitram	Performance at double the normal speed.
158	Mogalireku	Petals of Pandanus (Mogali) flower.
159	Mogga	A kind of physical exercise.
160	Mridangam	A double-sided Indian drum used mainly in South India, in Carnatic music.

161	Mudras	A symbolic gesture using the hands and fingers. This term has also been used to refer to hand gestures, where they are used for decoration as well as expressing meaning.
162	Mugdha	One of the three types of heroines (Mugdha, Madhya and Pragalbha), based on age factor. Mudha Nayika, is characterised by bashfulness.
163	Muggu	A pattern or diagram (rangavalli) drawn with lines of flour.
164	Mukatayimpu	Finishing of a dance sequence or Jathi, in a configuration of three steps.
165	Mukkera	An ornament - a nose ring.
166	Naandi Prasthavana	The preliminary religious rites that preceded performances of Kuchipudi dance dramas. The <i>Naandi</i> , or opening prayer, appears as the first lines of traditional dance dramas, invoking divine favor on the performers and on audiences, sponsors, kings, Brahmins, cows etc.
167	Nagabharanas	An ornament in the shape of hood of a snake.
168	Nallapusalu	Black beads worn by a woman.
169	Namaskara Vidhi	A greeting of respect or salutation. A short sequence of gestures and postures performed as a ritual of obeisance before and after dancing.
170	Narasimha	One of the ten incarnations of Lord Vishnu in the form of half man-half lion.
171	Nartakis	Female dancers.
172	Natakam	Drama.
173	Natas	Male dancers.
174	Natyacharya	A dance master of Kuchipudi, responsible for training the dancers and directing their performances.
175	Nattuvangam	The practice or art of calling out rhythmic syllables that denote dance movements, and striking cymbals on particular beats as cues to the dancer.
176	Natya Sastra	A scripture attributed to the sage Bharata that deals with theater arts and dance.
177	Natya	The dramatic aspect of a stage performance, including spoken dialogue and mime, to convey meaning and enact narrative
178	Natyadharmi	A kind of presentation that depends on convention and abstraction in the way that performers move and speak, and even in costuming and scenic design.
179	Natya Mela	Dance dram performed by male artistes.
180	Navagrahas	Nine planets.
181	Nayaka	The hero or male protagonist.

182	Nayika	The heroine or female protagonist, one of the characters described in scriptures.
183	Nawab	A Muslim ruler.
184	Nepadya Daruvu	Background singing.
185	Nishkramana Daruvu	Song while exiting at the end of an act.
186	Nritta	Abstract dance movements with rhythm, but without expression of a theme or emotion. Also called pure dance.
187	Nritta Hastas	A subset of the hastas (hand gestures) that find use in Nritta (abstract dance).
188	Nritya	Interpretive dance, using facial expressions, hand gestures, and body movements to portray emotions and express themes.
189	Nritya Rupaka	A genre of Kuchipudi dance dramas.
190	Nritya Nataka	A genre of Kuchipudi dance dramas.
191	Om kara	<i>Om kara</i> is Om (or Aum), literally meaning the “OM syllable.” Another term for Om and Om kara is <i>pranava</i> , meaning both "controller of life force (prana)" and "life-giver (infuser of prana)."
192	Om shanthi	Om is considered to be a sound of the whole cosmic manifestation. Shanti is the "Peace". 'Om Shanti' means peace for the all human kind, peace for all living and non living beings, peace for the universe, peace for everything in this whole cosmic manifestation.
193	Om tatsath	Om Tat Sat is a mantra in Sanskrit which is found in verse 17.23 of the Bhagavad Gita. It means "Om, that is Truth", "Om, it is Reality", "Om it is good". It signifies three fold designation of the Hindu metaphysical concept known as Brahman.
194	Padam	The deepest expressive item, narrating divine love or the pain of separation from the beloved, usually using the device of a Nayika (heroine) talking to her sakhi (friend), about her love for the Nayaka (hero), symbolizing the human soul yearning for union with the divine.
195	Padya Natakam	Poetic drama.
196	Pagati Veshalu	‘Daytime portrayals’, also called Bahurupalu (‘many roles’). Kuchipudi Bhagavatas used to enact this form of solo role playing of stereotyped professions or faiths during day time in market places and other places. The art has now become defunct.
197	Paijama	A kind of stitched clothes, which are loose-fitting garments .

198	Pallavi	The thematic line of a song in Carnatic music. It is ten generally one cycle long and it is repeated twice in order to give the percussionist the idea of the chosen talam. Sometimes it is repeated a few more times using different phrases of the Ragam to which the song is set. The word Pallavi consists of a wide range of items that are considered as a single item: 'pa' is derived from padam which means phrase; 'la' comes from layam which means tempo; 'vi' is from vinyasam which means variation.
199	Palugudu Varusalu	This term has two meanings. One is that, there are a series of several steps. The second meaning connotes that they resemble the movement of a crowbar. They are mostly used to utilize the maximum space of the stage.
200	Pamulavadu	Snake charmer.
201	Panchabanas	Five arrows of cupid (Manmadha).
202	Pancha Jathulu	These are the five types of Jaatis, i.e., Tisra, Chaturasra, Khanda, Misra and Sankeerna, based on 3,4,5,7 and 9 beats respectively. The syllables of a Jaati are vocal representations of sounds which the dancer has to produce from her ankle bells by striking the stage with her feet. The dancer can do this by bringing down his/her foot flat or striking only with his/her heel or toe.
203	Pantulu	A teacher. Also a title given to some Brahmins as Narasanna Pantulu, Venkanna Pantulu etc.
204	Papidi Pinjalu	A kind of ornament worn on forehead.
205	Parakiya	The married woman in love with another man. One of the three kinds of Nayikas, or heroines – Sweeya, Parakeeya and Samanya.
206	Parasurama	Parashurama (Parasu means an axe) is the sixth avatar of Vishnu in Hinduism. He is the son of Renuka and one of the saptarishis, Jamadagni and lived during the last Treta and Dvapara Yugas. He is considered to be one of the immortals.
207	Parijatha Latha	One of the dasarupakas (forms of dance drama).
208	Parijatham	Refers to the Indian coral tree, night-flowering coral jasmine, or simply fragrance. In Hindu mythology, the celestial Parijatha tree is the tree of the universe which is owned by Indrani and planted in svarga.
209	Pariparshvakas	Two people standing on each side of Sutradhara and providing chorus to the song.
210	Pataka	Flag.
211	Pathan	A Muslim, hailing from an ethnic group native to Afghanistan and speaking Pashto language.
212	Patralu	Roles.
213	Patteda	A collar or ornament for a woman's neck, formed of small square plates.
214	Pattu	Silk.

215	Pavada	Half sari. A variation of the sari with reduced width, about one meter wide. When worn it extends just below the knees.
216	Pendlipata	Regional songs in marriages, which are full of exuberance and melody.
217	Perantallu	Married women attending at each other's houses on any domestic festival, such as a wedding.
218	Peshkabu	Tax
219	Pindotpatti	Birth of an embryo.
220	Pochilu	A kind of ornament worn by women.
221	Pouranika Patralu	Characters from epics.
222	Punugu	A kind of soft wood used for making ornaments and weapons.
223	Punyahvachanam	A ritual performed before commencement of actual dance drama performance. Mantras are chanted and then water is sprinkled over all the stage. This is part of Purvarangam.
224	Purohit	A family priest in Hindus.
225	Pusta	A kind of Aharya mentioned in Natya Sastra.
226	Purvarangam	Ceremonies and propitiatory acts at the beginning of performance and before commencement of actual performance. All items of Purvarangam are marked by music and dance. Purvarangam, includes six rituals: Punyahvachanam; drawing of muggu (rangoli); waving of Kuchipudi flag; offering incense; lighting of 108 lights (kumbha harathi or nakshatra harati) and offering of followers to Ranga adhidevatha.
227	Pramadaganas	In Hinduism, the Pramada Ganas are attendants of Lord Siva.
228	Pratimadhyama Ragas	A kind of melakarta ragas.
229	Pratimukha	Mask.
230	Prati Nayaka	Anti-hero.
231	Pratyangas	The intermediate parts of the body, such as shoulders, stomach, thighs, and elbows. One of three groups into which body parts are classified for the assignment of movements. The others are the angas or major parts of the body, and upangas, which include the extremities and facial features.
232	Pravritti	Pravritti is a Sanskrit technical term referring to “local usages”. According to the Natya Sastra, there are four ‘local usages’ defined: Avanthi, Dakshinatya, Panchala and Odramagadhi. Natya Sastra explains that <i>Pravritti</i> is so called because it gives us properly information regarding costumes, languages, and manners in different countries of the world.
233	Pravesa Daruvu	Entrance song for main characters.

234	Prayoga	Usage.
235	Prouda	A wife, mature in the art of love She is very experienced and understands the character of her Nayaka.
236	Raga	The melodic patterns used in Indian classical music.
237	Ragada	A kind of meter literature of Telugu Yakshaganas.
238	Ragidi	A kind of ornament worn on coiffure.
239	Raja	King.
240	Rangam	Stage.
241	Rasa	In Indian performing arts, the response or feeling inspired in the audience by the expression of a performer.
242	Raudra	Fury.
243	Rishi	Hindu sage.
244	Rudraksha	Rudraksha, ("Rudra's [Shiva's] Tear drops"), is a seed of trees of genus Elaeocarpus, traditionally used for prayer beads in Hinduism. It is practice among Hindus to wear Rudraksha malas around neck as sign of spirituality. In Kuchipudi dance dramas, the characters of Lord Siva and Sutradhara wear Rudraksha malas.
245	Saaki	Tune recited at the end of entrance song (pravesa daruvu) for character of king in Kuchipudi Yakshaganas.
246	Sabdam	It introduces expressive dance, alternating sequences of expressive and abstract dance with each line of the poetry, with lyrics that emphasize a particular word. These are two kinds. Praising of god and the second is praising of kings.
247	Sahitya	The poetic content of the music; both, lyrics and prosody. The system of poetic meters and versification.
248	Samanya	A free woman. One of numerous categories of Nayikas, or heroines.
249	Samapada	Position in dance in which the feet are placed in such position that they entirely touch the stage/ground.
250	Sampradayaka Patralu	Traditional characters.
251	Samu	Exercise.
252	Samvada daruvu, Samvada geya	A daruvu that brings out discussion between two people.
253	Sancharamela	Touring artists.
254	Sanchari Bhava	Transitory states or passing feelings in the presence of an underlying emotion. For example, someone in love may experience impatience, excitement, longing, and weakness, in the presence of the love. Depiction of the passing feelings to more fully portray the dominant emotion is an expressive.

255	Sandhivachanam	Linking text. Normally this is performed by Sutradhara to connect play to the audience.
256	Sanghika Patralu	Social characters.
257	Sanjeeva	The entrance of animal on to the stage.
258	Sapta Talas	Sapta means seven. So, Sapta tala means seven talas. They are, Dhruva Tala, Matya Tala, Rupaka Tala, Jampa Tala, Triputa Tala, Ata Tala, Eka Tala.
259	Saranjamu	Paraphernalia.
260	Saree	A traditional women's garment of India, a strip of cloth four to nine meters long and one-and-a-half meters wide, that is worn in various styles.
261	Satwika, Satwikabhinaya	The aspect of the art of expression (abhinaya) that relates to expression of emotional states by authentically embodying the emotion through appropriate facial expressions and body movements, and experiencing its essence.
262	Seesam	One type of meter in Telugu poetry, with eight lines.
263	Seesamalika	Composition in the meter of Seesam with 16 or more lines.
264	Shanta	Peace.
265	Shashtyantalu	A poem ending with a specific grammatical usage called shashi thapurusha in Telugu. Shashtyantalu occur in poems in praise of gods in Yakshaganas.
266	Siddhi	Success.
267	Sindhuram	Red lead, vermilion – used for decoration of forehead.
268	Sloka	A Sanskrit term denoting a poem or phrase chanted as a form of prayer.
269	Srigaditam	One of the dasa rupakas (ten kinds of plays).
270	Sommulapattu	Narration of jewellery of Satya Bhama.
271	Soustava	Erect body position without hunch
272	Sringara	Love or erotic, one of the nine emotions.
273	Sthanakas	Resting position of a dancer before the beginning of a movement or at the end of the movement.
274	Sthayi Bhava	In Indian aesthetics, rasa is the developed relishable state of a permanent mood, which is called Sthayi bhava.
275	Sutradhara	The literal meaning of Sutradhara is 'thread-holder'. This is a central character in Kuchipudi Bhagavatam. He is analogous to a modern director, stage manager, and producer. His role runs through and holds together the various incidents in a play.
276	Sutram	Thread.
277	Swiya	The faithful wife. One of numerous categories of Nayikas, or heroines.

278	Swara, Swaram	The syllables for the musical notes, or the singing of these syllables. The notes of the scale are designated by the syllables “sa-ri-ga-ma-pa-da-ni-sa”.
279	Tabla	An Indian percussion instrument consisting of two hand drums of different sizes. Used mainly in North Indian music.
280	Tala	A pattern of rhythmic structure in Indian music or dance. Similar, but not identical, to meter in Western music.
281	Talapaga	Turban.
282	Tandava	Abstract dance with vigorous and brisk movements. In Hinduism, the vigorous dance of Lord Shiva that gives rise to the cycle of creation, preservation, and dissolution.
283	Tarangam	One of the famous dance items in Kuchipudi solo performances. The performer dances with feet on a brass plate, balancing water filled pot on the head.
284	Teermanam or Teerikalu	A sequence of abstract dance done to spoken beats, having three repetitions, performed at the end of a passage of abstract dance to spoken beats.
285	Tetageeti	One kind of meter in Telugu literature.
286	Tevaram	One kind of meter in Telugu literature.
287	Tilakam	"Point, drop, dot or small particle". It is a red dot worn on the centre of the forehead, commonly by Hindu women.
288	Tillana	It is an abstract dance number, with a lively tempo and a dynamic quality to the movements. Also, a specific type of musical composition, equivalent to the North Indian tarana, in which certain syllables are put to a melody.
289	Tisra	One of the jaathis.
290	Tribhuvanas	Three worlds; in Hindu literature the three bhuvanas are Svarga (heaven), Bhumi (earth), and Patala (the lower regions).
291	Trisula	Trident.
292	Tulasimala	A chain made of beads.
293	Udghattitam	When the fore part of one foot rests upon the ground and then touches it with the heel, this position is called the Udghattitaha Pada.
294	Udukulam	Anti septic liquid
295	Upangas	The facial features and extremities of the body, including fingers, toes, palms, and heels. One of three groups into which body parts are classified for the assignment of movements. The others are the angas or major parts of the body, and the pratyangas or intermediate parts of the body.
296	Upanayakas	Supporting hero.

297	Uparupakas	Minor Rupakas.
298	Uttariyam	Clothing to cover upper part of the body.
299	Vachanam	Dialogue.
300	Vachika, Vachikabhinaya	The aspect of the art of expression (abhinaya) that relates to expression through speech or song.
301	Vaddanam	Vaddanam is an ornament worn around waist typically in south India.
302	Valujada	A long braid.
303	Vamana	The fifth incarnation of Vishnu appearing as a short man.
304	Vanavasam	Sojourn in forest.
305	Varahas	Third incarnation of Vishnu in the form of a boar.
306	Varnanatmakam Daruvu	Descriptive song.
307	Veedhi Natakam	Street play.
308	Veera	Valor or heroism, one of the nine emotions.
309	Velanati Vaidiki Brahmins	Vaidiki Velanadu is a sub-caste of Telugu speaking Smarta Brahmins whose ancestral roots lie in Velanadu region, the ancient name for the coastal region on the banks of River Krishna in the Guntur district and Prakasam district.
310	Veni Vrittantam	It refers to the episode in Bhama Kalapam in praise of long plait. This runs for the entire night.
311	Vetrahasta	Herald.
312	Vibhava	Causes of an emotion, including circumstances, events, and any contributing factors.
313	Vibhuti	Sacred ash, of which three horizontal lines are made on the forehead.
314	Vilamba Kala	The slowest of the three tempos. Vilamba is half the speed of Madhya, which is half the speed of Druta.
315	Viswarupa	Vishvarupa ("Universal form", "Omni-form"), also known popularly as Vishvarupa Darshan, Vishwarupa and Virat rupa, is an iconographical form of the God Lord Vishnu or one of his incarnations i.e., Sri Krishna. Similar performance for Goddess Durga is also enacted.
316	Vipralamba Sringara	A kind of Sringara rasa of Nayika, reflecting the anguish on account of separation from the beloved one.
317	Vritam	A devotional verse set to a particular melody, but without rhythmic meter.
318	Vritti	Vrtti means 'information'.
319	Vusi	A characteristic dance movement in Kuchipudi style of dance.

320	Yakshaganam	One of the genres of Kuchipudi dance dramas.
321	Yalalu	Meter in poetry of Telugu literature.
322	Yagas, Yagnyas	Hindu religious ritual.
323	Yoga	A group of physical, mental, and spiritual practices or disciplines which originated in ancient India and still in progress.

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