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## **Annotated Bibliography on Kuchipudi Dance Sources \***

The initial study of the topic for my Ph.D thesis<sup>1</sup> indicated a need to compile the various sources that have information on Kuchipudi, especially those in Telugu language, which are not easily accessible to English speaking researchers and readers. A critical survey of the literature has been done in order to prepare a database to study the development of Kuchipudi dance tradition in a historical and analytical perspective. This database that provides an overall view of Kuchipudi dance tradition as it was practiced in the past as well as in contemporary times was presented in the format of annotated bibliography was submitted as a part of the project report to The Asiatic Society of Bombay, Mumbai for the Justice K.T. Telang Fellowship in Indology (1996). The content presents the review of literature on Kuchipudi sources in Telugu and English.

The contributing factor in the annotated bibliography is that the gist of all the documented sources in Telugu have been first translated into English and then analyzed. Though the annotated bibliography is not to be considered as exhaustive, but most of the major and significant writings available in India have been included. The translation, compilation and analysis can claim to be one of the rare and few research works not only in regard to Kuchipudi literature but even in dance literature on performing arts and also in other subjects.

Considering the transformation that took place in the Kuchipudi dance tradition in the course of the Twentieth Century, the content analysis for the annotations focuses on the following changes:

- evolution of a solo format from the Seth original dance drama tradition;

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\* The bibliographical references are given in the format proposed by the author. The references of the online documents were all verified on December 29, 2016 [editor's note].

<sup>1</sup> Seth, Rajyalakshmi, PhD thesis titled *The Changing contours of Kuchipudi dance: A Sociological study*, Department of Sociology, University of Mumbai, Mumbai, 2005.

- the shift from the rural stage and ritual performances in temple premises to public in urban areas;
- the entry of women dancers into the tradition which had for centuries allowed only males;
- the emergence and growth of performers from non-hereditary families, and also from outside Andhra region as well as non-Telugu audience;
- subsequent changes in the lyrical content and music used in both the Kuchipudi dance-drama tradition and the solo dance format.

The compilation is the outcome of a critical survey of dance literature and the content of various sources is included in this format of an annotated bibliography with an objective to describe the development of Kuchipudi dance tradition in both historical and analytical perspective. The focus is on the development and changes in the Kuchipudi dance tradition taking into consideration the linkages Kuchipudi dance had with the two aspects of social life: religious milieu and royal patronage in the context of changing cultural, social and political conditions. The examination is done in comparison with the other dance traditions like ritual dances at temples called *Aradhana* or *Devalaya nrityamulu* and folk theater forms like *Veedinatakam* and *Pagativesham* that continued to be practiced in Andhra.

The annotations present an overall view of Kuchipudi dance tradition as it was practiced in the past as well as in contemporary times. The compiled information and the references to various published works can be useful as a reference manual to the researchers and dancers for locating information on any concepts, interpretations and technical terms used in Kuchipudi dance performance as well as in the learning process. In addition, the annotations, especially those works in Telugu, will familiarize the non-Telugu speaking reader with the many aspects and elements that Kuchipudi contains.

Kuchipudi dance seems to have not received its share of recognition as a classical dance style in the so far documented and published material as compared to other classical dance styles i.e., Bharatanatyam, Kathak, Kathakali, Manipuri, Odissi, and Mohini Attam. Many books on Indian classical dances published till as late as 1980s did not feature Kuchipudi. One needs to explore

whether this is due to the fact that the best documentation of sources on Kuchipudi is in Telugu, and hence not enough material has been available to non Telugu writers on dance traditions in general, to help them come to conclusions on the nature of Kuchipudi dance tradition.

The annotated bibliography, besides providing a list of source books on Kuchipudi which are otherwise scattered, most of which are in Telugu, gives an overview of various aspects, issues, facts that are discussed and highlighted by various scholars, artistes, dancers and art connoisseurs in order to establish the events that facilitated the evolution and development of Kuchipudi dance tradition from the medieval period to the last decade of the Twentieth Century.

This annotation is intended to focus on Kuchipudi dance tradition in a historical perspective and the period chosen for this purpose was till mid 1990s when the sources on dance literature on Kuchipudi dance was scanty and scattered. Later from early 2000 the dance literature increased multi-fold with the development of modern technology and computer network and so on which became accessible. But the sources covered here comprise rare reference material so inclusion in this paper will throw light on the perspectives and opinions, arguments of scholars, art historians and dance practitioners of the last Century.

## 1. Acharya, C.R.

***Andhrula natyakala ounnatyamu* [Prosperity of dance traditions of Andhra people], Natyakala, Andhra Pradesh Sangeet Natak Akademi [henceforth referred as APSNA], Hyderabad, December 1964, pp. 2-4.**

*Out of the three main dance traditions classified as Kuchipudi Nrutyam (Kuchipudi Dance), Aradhana Nrutyamulu (Temple-ritual dances) and Janapada Nrutyamulu (folk or regional dance forms) in Andhra region, Kuchipudi developed with a distinct identity having a dance technique that is based on the dance treatises like Natyasastra (henceforth to be referred as NS) and Abhinaya Darpanam (henceforth to be referred as Ab.D).*

In this article Acharya discusses the nature of Kuchipudi dance repertoire,

the differences in the lyrical compositions and the changes that have been brought into these by the artistes belonging to different regions in Andhra in due course of time. Mentioning about the continuity of the dance traditions, Acharya writes that though some common compositions were performed by different *bhagavatulu*, not all the dance traditions could be continued as performances. For many an artiste it became difficult to adhere to one tradition and still retain the interest of people. However despite many odds Kuchipudi artistes managed to continue the tradition till today with the contribution, able guidance and leadership of various Kuchipudi exponents and learned scholars.

Referring to the two main types of art forms, that is, dance-drama and solo performances in Andhra region, he uses two terms *Bharata-natakam* for dance-dramas and *Bharata-nrutyam* for solo-dance performances.

Another observation made by Acharya is about the differences in the performances and lyrical compositions in the dance-drama presentations. The artistes, popularly known as *bhagavatulu*, who performed on themes based on Hindu epics like Bhagavatam, Ramayana and Mahabharata etc. were referred with prefix indicating the place to which they belonged, like, *Palagudem bhagavatulu*, *Sriramavaram Jangam bhagavatulu*, *Mylavaram Yenadi*, *Tummalapalli Golla bhagavatulu*. Though they all performed same themes and dance-dramas like *Mohini rukmangada*, *Prabalada natakam* etc. the language used in the lyrical content was different from another. In the case of Kuchipudi, a dance-drama tradition practiced for more than three centuries exclusively by Brahmins only, the lyrics contained words having high literary value. Whereas in the other traditions the lyrical content was written in a simple Telugu language. Also the dance syllables and the presentation style differed. Some changes can be also noted in respect to the repertoire, lyrical content incorporated in the performances. But at the same time there existed a give and take relationship between the various dance traditions.

## 2. Acharya, C.R.

***Kuchipudi natyamu: Chari bhedamulu* [Charis-Different body movements in Kuchipudi dance], Natyakala, APSNA, Hyderabad, June 1966, pp. 26-30.**

*Chari is the technical term used for the movement of hands and feet of the body in Indian dance technique. In this article the author focuses on the significance of chari-s in Kuchipudi dance, especially in the dance composition called tarangam.*

Both the ancient treatises, *Natyasastra* and *Abhinaya Darpanam* define and describe various *chari-s* in their texts. While the former mentions that these *chari-s* can be performed incorporating the regional customs and mannerism, the latter defines as to how these movements can be performed. These *chari-s* are divided into two main groups *Akasha* (with feet above the ground level) and *Bhoomi* (feet on the ground), the use of different varieties of these *chari-s* contribute to the dance technique of a dance form.

Mentioning the significance of *chari-s* in Kuchipudi dance, Acharya explains that a variety of *chari-s* are exhibited while performing various lyrical compositions like *tarangam*, *jatiswaram* and *kautvam* included in the Kuchipudi repertoire.

### 3. Acharya, C.R.

***Kuchipudi Aradhana Nrutyamulu* [Kuchipudi & Temple Ritual dances], Sangeeta Natak Academy, New Delhi, 1969.**

*This book, divided into two sections, gives details about the two main dance traditions practiced in Andhra region; Kuchipudi and Aradhana Nrutyamulu, the latter meaning temple ritual dances. Acharya provides details about the historical background, the technique, musical aspects of the two dance traditions and refers to the interaction between them.*

Acharya provides details about the historical background, the technique, musical aspects in the two dance tradition and refers to the interaction that took place between Kuchipudi and the temple ritual dance traditions. Acharya attributes the status and popularity of Kuchipudi dance as an established classical dance form at national and international levels to the contribution of various dedicated artistes, music composers, scholars, poets and other art-lovers.

#### 4. Acharya, C.R. and Sarabhai, Mallika

***Understanding Kuchipudi*, Indira Gandhi National Centre for the Arts, New Delhi and Darpana Academy of Performing Arts, Ahmedabad, 1992.**

*Contains a brief sketch of the origin and history of Kuchipudi, and also includes an illustrated manual on the dance technique and the repertoire with their themes.*

Written for the first time in English this serves as a text book for students of Kuchipudi, and contains a brief sketch of the origin and history of this dance form, and its links with *Bhagavata mela nataka*, a dance-drama tradition. Then different sections follow describing the components of dance technique like hand gestures (*basta mudra-s*) or the postures (*sthanaka-s*), movements (*chari-s*) and *rechaka-s* (*movements of the limbs*) which comprise the movements of the limbs, the *karanas* or dance poses and *angabaras* or sequences of such poses the *navarasas*, *tala* and footwork, the seven kinds of ritual dances, the role of music in Kuchipudi dance and the repertoire with a summary of the themes of popular items like *Bhamakalapam*, *Ushaparinayam*, *Manduka shabdham*, *tarangam*, *samkirtananam*, etc. the chapter on the *Bhagavata mela natakams* contains a section on make-up, costumes and ornaments, and stage decorations.

The historical sketch is not supported by references to the sources, hence it is not possible to evaluate the historical accuracy of several statements. Though brief, and meant for the interested layperson and young student, the book's clarity and systematic presentation make it a good introduction to the subject.

#### 5. Appa Rao P.S.R.

***Siddhendra Yogi*, Bhamakalapam (Compilation of text), APSNA, Hyderabad, 1967, pp. I-XV [Reproduced from original article courtesy «Bharati» (January 1960)].**

*In this article, a preface to the lyrical text of Bhamakalapam, the author analyses the various view points expressed in the dance literature in placing Siddhendra Yogi in the medieval period.*

*BhamaKalapam* is a popular dance-drama performed by Kuchipudi artistes. The authorship of this dance-drama is attributed to a saint called Siddhendra Yogi. Siddhendra Yogi's goal was to propagate madhura-Bhakti which was one of the ways of spreading the vaishnavism in medieval period (probably influenced by Jayadeva's Gita Govinda which was the case with one many medieval poets). Till today the exact period to which Siddhendra Yogi belonged to is an issue revealing controversial opinions by various scholars concerned with the dance form, where they place him in a range of six centuries, that is between 13<sup>th</sup> and 17<sup>th</sup> Century A.D. Siddhendra Yogi was also considered the founder-father of Kuchipudi dance tradition.

## 6. Appa Rao, P.S.R.

***Kuchipudi Natyam, Kuchipudi Dance Festival '91, Telugu University, Hyderabad, September 1991, pp. 29-36.***

*The author after describing the regional differences, continuity, influence of religious movements on various dance forms and their classification in India during the medieval period goes on to examine the origin and nature of Kuchipudi dance with respect to its technique.*

After briefly examining the other dance styles, considered as classical dances of India like Bharatanatyam and Kathakali, the author examines the origin and nature of Kuchipudi dance with respect to its technique.

According to PSR, through the process of transmitting the dance art and the technique were taken from the same source as NS, regional changes took place in the *nritya* (expressive dance) with the innovative ideas of *nritya acharya-s* (dance teachers). These variations were identified with respective regions and acquired various names. Bharatamuni in NS divided the country into different regions namely: Dakshinatya, Avanti, Odhra, Magadha and Panchala madhyama, based on their *pravritti-s* (*pravritti-s* are defined as that of regional identity of character in a regular play that is recognized through costumes, dialect, habit, tradition, customs and occupation). There are half a dozen styles of Indian dance recognized as classical with each one belonging to a particular

*pravritti*. For instance, Bharatanatyam of Tamilnadu, Kuchipudi of Andhra Pradesh, Kathakali of Kerala belong to Dakshininatya, Odissi and Manipuri to Odhra-magadhi and Kathak belongs to Panchala madyama. There might be tall claims from the respective regions about the antiquity of each style.

PSR opines that no contemporary classical style in India could claim to be of direct descendant to Bharata's tradition or that it has an uninterrupted continuity from ancient times. The author attempts to trace and examine the beginnings of the contemporary classical dance styles of India with an unbiased objective.

### 7. Appa Rao, P.S.R.

***Natya Sastra and Andhra desa, Kuchipudi Mahotsav '93, Andhra Mahasabha & Nehru Centre, Mumbai, December 1993, pp. 47-52.***

*PSR gives several literary and some sculptural references to show that there was a rich tradition of performing arts in Andhra region, continuing from the time of the ancient treatise, Natyasastra.*

In this article, PSR gives several literary and some sculptural references to show that there was a rich tradition of performing arts in Andhra region from the time of the NS. These do not tell us what exactly was the style and technique or whether they were related to the Kuchipudi dance style. However it seems quite certain that the classical texts on dance must have influenced the existing dance styles in the Andhra region.

The earliest reference to Kuchipudi as a specific and distinct dance style is in the Machupalli Kaifiyat records which note the visit of Kuchipudi brahmana bhagavatulu (brahmins performing as *Kuchipudi bhagavatulu*) who visited Hampi in the early 16<sup>th</sup> Century and performed before the king. PSR confers from this the *bhagavatulu* tradition must have been a mature and well-established one by that time and hence it must date at least to the 14<sup>th</sup> Century AD.

This article raises some interesting issues. PSR points that the 13<sup>th</sup> Century marks a turning point for *desi* styles needs to be probed further; since it was around this time that Kuchipudi dance started crystallizing out its distinct identity. It would seem from Nritta Ratnavali that there was a spurt in growth

in *desi* styles. Reading other text and commentary of Nritta Ratnavali may give us a better picture of what were included in *desi* and what were the reasons for its growth. And this growth caused a reaction in terms of a move towards revival of *marga* tradition. But, in the climate of *bhakti* which was then prevailing, the *marga* tradition associated with *devadasis* may have been discredited. Thus it could be that Siddhendra Yogi drew out of the existing rich *desi* traditions as well as *marga* traditions, but tried to keep away from the association with *devadasis* and integrated his dance style into the *bhakti* ethos.

The author describes the nature of dance that was practiced in Andhra region between the time Bharata's NS (believed to be written in 2<sup>nd</sup> Century B.C.) and 17<sup>th</sup> Century AD. The chronological development of dance art is established with the help of evidences provided in literary and epigraphy sources.

#### **8. Appa Rao, P.S.R. and Uma Rama Rao, K.**

***Kuchipudi Nrityam-B.A. Ist & IInd year Text Book*, P.S. Telugu University, Hyderabad, 1994.**

*The content, based on the compilation of various dance treatises, provides the text on the characteristic features of Kuchipudi dance besides the technical terms and terminology that are used in teaching the dance form, specially in the academic courses at graduation level.*

In Kuchipudi the learning process which was done in oral tradition till recent years soon attained academic values with the involvement of senior and traditional teachers like Vedantam Prahlada Sarma, Nataraja Ramakrishna (henceforth to be referred as NR), Korada Narasimha Rao who formed a syllabus for the courses in dance. Bachelor of Arts (B.A.) and the Master of Arts (M.A.) courses were offered in Kuchipudi from December 1987 and 1989 respectively. However there was a need for bringing out a text book, for both theory and practical learning.

The content is based on the relevant details compiled from various dance treatises and provides the text on the characteristic features of Kuchipudi dance, the technical terms and terminology that are used in the dance style, the biographical sketches of music composers etc. The contribution of this book

as a text for the academic courses lies in the combined effort of the two authors who are acquainted with the dance form in their individual capacities. The book forms a reference text having subject matter as per the set syllabus. It includes both theoretical and practical aspects, prescribed particularly for undergraduate students. This can be also useful for dancers, researchers and art-lovers.

#### **9. Banda, Kanakalingeswara Rao (a)**

***Kuchippudi Nrutyam – Natakam* [Kuchipudi dance and dance-drama], Natyakala, Nrityankam (a special issue on dance), APSNA, Hyderabad, April 1964, pp. 93-102.**

*The gist of the article explains the classical nature of Kuchipudi, and the origin of the dance tradition and the contribution of Siddhendra Yogi.*

Discussing the classical nature of Kuchipudi Natyam and *Natakam*, meaning Kuchipudi dance and drama, Banda mentions that they are based on the principles of technique given in Bharata's NS. There is *rangapuja* (worship of the stage), *Indradhwaja avishkarana* (hoisting the flag of celestial God, Indra) as a prelude to a performance with *sutradhara* singing preliminaries of invocation with the curved stick in his hand. These aspects of performances are followed as given in the first chapters of NS. So Kuchipudi dance tradition is classical in nature.

#### **10. Banda, Kanakalingeswara Rao (b)**

***Kuchipudi Natya Kala* [Kuchipudi dance art], Natyakala, APSNA, Hyderabad, October 1966, pp. 55-60.**

*Kuchipudi dance tradition before and after contribution of Siddhendra Yogi, and later propagation facilitated by the State and Central Government cultural bodies.*

Prior to Siddhendra Yogi, various dance traditions in Andhra region existed, some of which were practiced by *devadasi*-s who performed in temples and royal courts. This continued till Kalinga kingdom came into rule. Narahari Tirtha, a chief minister of the kingdom and originally belonging to Orissa

region, started popularizing the *GitaGovindam* by singing the compositions from the work, amongst people living in around Srikakulam village which he made his head-quarters. The “Krishna-bhakti” (devotion to Lord Krishna) was propagated through various other compositions written by poets inspired by *GitaGovindam*. *Srikrishna Karnamrutam* was one of them.

Banda summarizes saying that the encouragement of State and Central Government is necessary to develop this dance tradition and people of Andhra should value the art treasure they have in the form of Kuchipudi. He points out that there is a need for providing facilities to learn, perform and teach this art form and opines that it is the responsibility the State to patronize this art form. The people of Andhra should be proud to have a dance form like Kuchipudi and should contribute to its development in order to receive recognition for Kuchipudi and appreciation at national level. To implement his thoughts, Banda, soon after Kuchipudi getting the status of a classical dance form, made attempts to popularize the dance form by arranging the programmes of Kuchipudi artistes and encouraging the establishment of dance schools to impart training in Kuchipudi dance.

Soon after India’s independence, various regions in the country concerned themselves to revive the art forms that were practiced in their respective areas. Similar attempts were made in Andhra. From this article, it appears that Banda acted as a strong force not only to activate the practicing artistes but also provided the avenues and guidelines to propagate and practice various art forms. Kuchipudi dance received the timely attention and started gaining popularity from 1960s.

Banda emphasizes that the content of dance technique applied in Kuchipudi performances is classical meaning the style, theme, music, lyrics and costume are all complete befitting the definitions given in the dance treatises like NS. Bhamakalapam belongs to one of the kinds of “Dasavidha rupaka”. According to the author, each dance style acquired a performance standard an identity with the contribution of some personality or the other. In the case of Kuchipudi, it was Siddhenda Yogi who gave Kuchipudi artistes one of the most popular dance-drama, the Bhamakalapam.

## 11. Bikshu, Aruna

***The role of psyche and soma in Kuchipudi, Kuchipudi Mahotsav '96, Nehru Centre and The Kuchipudi Art Academy, Mumbai, October 1996, p. 177.***

*The article deals with the relationship between the psyche (mind) and the soma (body) which the author feels is well exploited in the Indian classical dance forms.*

The article deals with the concept that there is a relationship between the psyche (mind) and the *soma* (body) which the author feels is well exploited in the Indian classical dance forms. In these the four kinds of *abhinaya: angikam, vachikam, aharyam, and satvikam*, facilitate the required effect. The psychological motives of each character are symbolized in the medium of dance through various body gestures called *angikabhinayam*. While *angikabhinayam* gives movement, *vachikabhinayam* provides the meaning to the movement, *aharya* gives appeal and *satvikabhinayam* provides the touching essence of the feeling. Thus the usage of *chaturvidhaabhinaya*-s constitutes the mode of fundamental dance expression for all the classical dance forms in India.

The article reveals the fact that for a dancer performing in Kuchipudi style whether in dance-drama or in a solo format, it is essential to master the mood and emotional levels of the character they are performing on the stage in order to justify the nature of the character.

## 12. Chennamaneni, Padmaja

***Veyipadagalu-British Sanskriti-ka Samrajya Vadana pai pratighatana , [Thousand hoods], M.Phil dissertation, Department of Telugnd, University of Hyderabad, Hyderabad, 1990.***

*In this dissertation, Chennamaneni presents the condemning views of the author of the novel titled "Veyipadagalu" in Telugu (the thousand hoods) on the impact of British culture on Indian society and culture. Written by a noted novelist Viswanatha Satyanarayana the various chapters reveal the cultural conditions that prevailed in Andhra region during the British rule in India. In some parts he refers how Kuchipudi dance started losing its popularity when the education system and cultural activities of British affected various art*

*forms. The novel, considered a classic work in Telugu literature, incorporated many issues relating to the economical, religious, educational and cultural aspects of Indian society.*

Viswanatha showcases, through his characters, dialogue, events, situations in the novel, the struggle of many art forms that otherwise represented the identity of the culture of Telugu people in a significant manner. During this period a section of the society rebelled against British administration. On the other hand some art forms underwent some changes during this time. The novel, considered first of its kind and a pioneering attempt in the Telugu literary world became popular and later even got translated into Hindi titled, “sahasra phani” by the former Prime Minister of India, P.V. Narasimha Rao.

This analysis indicates that the dance-drama forms, besides propagating the art, became a a strong medium to project the social, economic and political events. However the new education system during the British rule disturbed the learning process of various dance traditions. Kuchipudi too experienced a similar situation, but the dance tradition withstood the impact of changes in the society and continued the tradition uninterrupted for many years that followed. One may attribute this condition to the fact that the spiritual and mythological themes made it possible for the continuity of the performances.

### **13. Chinta, Ramanadham**

***Kuchipudi Natya Bharati [Kuchipudi-The Indian Dance], Akhila Bharata Kuchipudi Natya kala Mandali, Kuchipudi village, Krishna District, Andhra Pradesh, June 1998.***

*The book discusses in detail about the origin, development, technique of Kuchipudi dance tradition and the contribution of various traditional artistes to the propagation of Kuchipudi both in and outside Kuchipudi village.*

Chinta is the first scholar to probe into various aspects and work on a doctoral thesis with the topic, “Kuchipudi yakshaganamulu” (yakshagana-s of Kuchipudi). The book is based on his thesis focusing on the tradition, artistes and the significant features of Kuchipudi and the changes the tradition has gone through from the beginning of the Twentieth Century till 1980s.

The author places Kuchipudi dance as an ancient, traditional and classical dance form. Today the dance style acquired popularity both in India and abroad. But in the past the artistes of this dance form lived in a village called Kuchipudi (the recorded documents refer to the village by this name, though there are different versions referring to it as Kuchelapuram or Kuseelavapuram). Chinta gives Kuchipudi a prominent place on the cultural evolution of Andhra region.

The intention of this book is to present a brief description of various aspects of the dance form to suit the required syllabus prescribed by colleges and universities in Andhra Pradesh and also for the research studies.

Kuchipudi dance seems to have undergone a process of evolution where Kuchipudi artistes adapted to various theater forms and literary compositions. Their performances also helped in propagating the art. According to Chinta these artistes performed Sanskrit dramas initially and in later years their performances helped in popularizing the dance forms as in *veedhinatakam* (a street theater form), in propagating the *bhakti* tradition through dance-dramas like Bhamakalapam, to educate or carry a philosophical message as in Gollakalapam, another popular dance-drama in Kuchipudi or through *kelika*, the term used to refer solo-dance form besides through innovative dance-dramas.

#### 14. Chinta, Ramanadham

***Kuchipudi Natyacharyula Charitra putalu* [The biographical sketches of Kuchipudi dance teachers], Akhila Bharata Kuchipudi Natya Mandali, Kuchipudi, Andhra Pradesh, 1988.**

*Chinta presents the biographical sketches of about one hundred and odd hereditary Kuchipudi who lived in the Kuchipudi village and carried the torch of the dance tradition for over four centuries. The content highlights the contribution of artistes who were performers, teachers, scholars, accompanying musicians, costume makers and others from the Nineteenth Century onwards.*

The practice of Kuchipudi dance tradition received patronage from various rulers and elite of the society. Later the gift (*Inam*) of 600 acres of agricultural

land in Kuchipudi village last Nawab of Golconda, Abul Hasan Tanisha was significant in providing them the right to enjoy, sell, and inherit the land generation after generation. It provided a base for many a families to stay in the village and continue the dance tradition for many centuries that followed. The *firman* (an order of the ruler) mentions three artistes namely Yajnanna, suranna and Narasanna. After the initial dispute about the inheritance of this property, artistes bearing nine family surnames acquired the rights to this property. They are Vedantam, bhagavatula, Chinta, Vempati, Yeleswarapu, Mahankali, Pasumarti, Hari and Josyula. Today the dance is recognized as one of the Indian classical dance styles and is pursued by many dancers belonging to different communities and nationalities. But from the 17<sup>th</sup> Century till almost second half of Twentieth Century, the tradition was passed on from one generation to another by only those artistes who belonged to the families bearing about twenty-five surnames as inheritors of the land in Kuchipudi village. These artistes lived in Kuchipudi village and dedicated their lives to the propagation of this dance tradition in many ways.

### 15. Chigicharla, Krishna Reddy

***Janapada nritya kala* [Folk dance art form], Janapada yuva kalakarula sangam and Visalandra Publishing House, Anantapur District, Andhra Pradesh, 1989.**

*Based on his doctoral thesis that analyzes the folk dance forms of Andhra, the author of the book "Janapada Nritya Kala" deals with the theoretical aspects that can be applied to classification of dance forms as tribal, folk, sophisticated and classical practiced in Andhra region.*

Chigicharla broadly classifies the dance forms as *girijana* (tribal), *janapada* (folk) and *shista* (classical or refined) as per the usage of technical aspects of dance. The categorization relates *nritta* (pure dance) to tribal, *nrityam* (expressive dance) to folk, and *natyam* to classical or refined dance forms. Chigicharla opines that the folk and tribal dance forms not only entertained but also educated the audience by creating awareness about the society in which they lived.

Chigicharla finds five types of sources important to consider in order to classify the dance art forms. They are physical (*angika*, the body movements), sociological, historical, mythological and textual. Movements were evolved to interpret certain objects, human form etc. According to the author the oldest movement is *nrittam* followed by *nrityam* and then *natyam*. The social conditions brought some changes in the movements. The historical evidences can be found in ancient paintings, sculptures, epigraphic sources. The literary sources reveal the kinds of dances that were practiced during that time. They also described various situations (how ritual dances were performed, types of dances, the teacher's status, use of curtains, *desi* dance forms, dancing groups, patronage of kings, the dancers, actors, performers, *devadasis*, temple dancers, etc.) related to the practice of these dance forms.

The author emphasized that Kuchipudi that is practiced today is considered classical and traditional, but not as folk.

#### 16. Chintalapati, Lakshminarasimha Sastry

***Kuchipudi-Bhagavatulu* , Tirumala Tirupati devasthanam, Andhra Pradesh, May 1983.**

*The book gives an overview of origin, history, evolution of Kuchipudi dance and the contribution of artistes known as "Kuchipudi bhagavatulu", practicing this dance form as a tradition. The author authenticates the details with relevant facts, references and reference sources like documents, literary works, speeches, seminar papers and so on.*

The book gives an overview of origin, history, evolution of Kuchipudi dance and the contribution of artistes known as *Kuchipudi bhagavatulu*, practicing this dance form as a tradition. Though the book contains much of the information that is included in other books and articles on Kuchipudi dance, the contribution of this book lies in presenting these facts and other valuable facts along with relevant reference sources like literary works, documents, speeches and papers presented by artistes and scholars and other published works. Some of the texts of the documents giving evidence of various historical facts are included to focus on the nature of the argument. For instance, Machupalli Kaifiat, the firman given by Nawab of Golconda (the

order form Abul Hasan Tanisha gifting the land in Kuchipudi village to artistes in 17<sup>th</sup> Century), the text of the speech delivered by Banda Kanakalingeswara Rao, Vedantam Raghavayya (who represented an artiste group claiming the recognition of Kuchipudi dance as a classical dance at a dance festival and seminar organized in March 14-17, 1960 in Hyderabad). (See Appendix-) The author further sketches the family tradition that was carried on for about four hundred years from generation to generation by the artistes bearing twenty odd surnames and living in Kuchipudi village. Along with the genealogy charts describing the family trees of these families, he also mentions briefly about the significant contribution made by some of the artistes representing various generations.

### 17. Chintalapati, Lakshminarasimha Sastry

***Atma yajnam*, Triveni Publishers Private Limited, Machilipatnam, Andhra Pradesh, 1987, pp. I-X [original text authored by Bhagavatula Ramayya].**

*Atma Yajnam, also popularly known as Gollakalapam, is a poetic text with a philosophical theme about the birth of a child from conception. A Century ago Gollakalapam was equally popular like Bhamakalapam for the performances by Kuchipudi artistes. The book provides the compiled lyrical and prose text of Gollakalapam by Chintalapati Lakshminarasimha Sastry from the original text written by Bhagavatula Ramayya.*

*Atma Yajnam, also known as Gollakalapam, is a poetic text with a philosophical theme about the birth of a child from conception. A Century ago Gollakalapam was equally popular like Bhamakalapam for the performances by Kuchipudi artistes. However there were a very few artistes who were capable of presenting this in the dance-drama form like Bhamakalapam. For Gollakalapam performances the artiste needed to understand the philosophical content and interpret the Sanskrit verses to the audience. The content is a literary piece classified as a *drishya kavyam* (a literary text for visual performance). The story revolves around a dialogue between a *gopika* (milk-maid) and a *vipra* (Brahmin).*

### 18. Diwakarla, Venkatavadhani

***Andhrulu-Natyakala* [The Dance traditions in Andhra], Natyakala, APSNA, Hyderabad. February 1964, pp. 11-14.**

*The author talks about the interaction between the different genres in both Sanskrit and Telugu literature and how different dance traditions used them in Andhra region.*

The author mentions that dance traditions and the literary works written in a particular region in India had interaction with each other. Similarly in Andhra, the literary works written in both Sanskrit and Telugu were used by different dance traditions. Till Eleventh Century AD only Sanskrit works were enacted and slowly translations of the texts into Telugu along with other new compositions in the same language appeared and were used as dance texts. Kuchipudi dance tradition has been based on the principles of Bharata's NS, Nandikeswara's Ab.D and other literary texts on music and dance.

Diwakarla points out that the technique followed in other dance and drama forms such as Kathak, Kathakali and Manipuri does not concentrate so much on the dramatic element as in Kuchipudi, so they cannot be referred to as *natyam* because more than drama they have more of *nritta* (pure dance) and *nriya* (expressive dance) aspects. Diwakarla describes the dance-dramas like Bhamakalapam etc. of Kuchipudi artistes as classical in nature that impart knowledge. The classical nature of dance form can be noted in performances which adhere to the principles propounded in dance treatises like NS Ab.D and using all three aspects of dance technique while presenting the dance-drama like Bhamakalapam.

### 19. Gangappa, S.

***Telugu vaitalikulu-Siddhendra Yogi* [Siddhendra Yogi - A Bard from Andhra], Telugu University, Hyderabad, 1990.**

*The book is a biography of Siddhendra Yogi, considered the legendary founder of Kuchipudi dance-drama tradition who propagated madhura bhakti through his composition, Bhamakalapam, dance-drama. The dance-drama is still popular and finds a significant place in Kuchipudi repertoire.*

This booklet is one of the series that focused on the biographies of some of the important and popular saints who contributed to the culture, and history of Andhra region. Siddhendra Yogi, believed to be the legendary figure, was instrumental for propagating *madhura bhakti* through his dance-drama; *Bhamakalapam*. He started a dance tradition by training Kuchipudi artistes to perform *Bhamakalapam* which also gained a significant place in the repertoire of Kuchipudi artistes.

Out of the two dance traditions, *nattuvamelam* and *natya melam*, that were practiced in Andhra region, the latter had more number of actors and the performances included dance-dramas called *kalapams*. Bhamakalapam and Gollakalapam were two dance-dramas performed by artistes in *natyamelam* type. Out of these two, Bhamakalapam became a more popular dance-drama. Many scholars attribute the credit and authorship of Bhamakalapam to Siddhendra Yogi. However there are different opinions and views about the period to which this saint belonged. In this book, the author not only deals with this aspect but also presents various versions regarding the childhood life of this saint and under what circumstances Siddhendra (known as Siddappa in childhood) renounced the worldly luxuries to become a yogi (ascetic) and attained the scholarship to write the literary work, Bhamakalapam.

According to Gangappa, Kuchipudi dance became popular after the Sixteenth Century. Earlier to Kuchipudi, dance traditions like *jakkula purandarulu*, *ekapatra abhinaya*, *koravanji* and other theater forms entertained and educated the rural people. However these dance traditions did not receive the royal patronage nor the scholarly acceptance and did not become popular. Siddhendra Yogi born around this time, created Kuchipudi dance tradition which became the prime dance tradition of Andhra.

## 20. Gargi, Balwant

***Folk Theatre of India*, Rupa & Co., New Delhi, 1991.**

*Describes the salient features, performance style and traditions of a select nine theater forms categorized as folk theater, practiced both in North and Southern regions of India.*

*He defines folk theater and highlights the aspects that differentiate folk theater from the classical theater.*

In this book, the author deals with the tradition and performance style of nine folk theater forms like Jatra, Nautanki, Bhavai, Tamasha, Ramlila, Raslila, Therukoothu, Yakshagana and Chau which according to Gargi are well developed theater forms. On the other hand Gargi categorizes (without specifying any criterion) a few other forms as not have interesting geographical differences. They are: Hagavata Mela and Kuchipudi of South India, the Ankia Nat (the Sixteenth Century one-act play) of Assam, the farcical Naqual of Punjab, the Bhand Jashna of Kashmir, the Bheel Gauari of Rajasthan, the Veedhi-natakam of Andhra, and the Pala singers of Orissa.

Here the author features Kuchipudi dance in the section representing glimpses of other forms. Gargi does not provide a basis for including Kuchipudi in folk theater while the latter dance form had already gained a status as a classical dance style of India (1958), i.e., much before the publication of this book.

Gargi also points out to the type of relationship the classical and the folk theater dance forms have in North and South India. He describes that in South India the relationship is close knit and the folk artiste is equipped with the knowledge of the *Sbastras*, the *Puranas*, the epics, and the scriptures on classical dance and music. On the other hand in the North the folk actor is ignorant of the classical dance and music traditions. He opines that the South has a religious and mythological background and the north a secular temperament. For instance in Naqual of Punjab, the typical themes are the newly-wed bride and the father-in-law; the king and his courtier; the thief and the police inspector; and so on. Bhand Pather of the Kashmir Valley deals with the social realities. In the south-Indian theater forms one finds mostly the thematic content is based on mythological stories and hardly any social themes till recently.

Gargi summarizes the status of the folk theater forms in modern scenario. He mentions that in spite of representing in various cultural programs and national celebrations, folk theater is still a neglected art he also points out that

while the writers and directors are drawing inspiration from the repertoire of stylization (song, dance, mime, rituals, masks and the narrator etc.) belonging traditional Asian theater, Indian directors are yet to explore the raw material of their own traditional theater.

## 21. Gudimetla, Krishna

***Andhrula Natyakala* [The dance art of Andhras], Natyakala, APSNA, Hyderabad, June 1966, pp. 14-16.**

*The author lists various dance forms in Andhra region and describes about their evolution and development based on the references made of them in the ancient literary texts, treatises and epigraphs of different periods. The author opines that Kuchipudi dance tradition is centuries old but gained popularity from the Sixteenth Century onward.*

Their performance in the royal presence of King Veeranasimharaya in 1506 AD, provides the evidence that they were popular by that time. They also received royal patronage from the ruler of Tanjavur Achutappa Nayaka in the form of a village called Achutapuram (the present Melattur in Tanjavur district of Tamilnadu) where they lived and performed various *yakshaganam*-s regularly. These artistes later got established as Melattur artistes.

Kuchipudi village was the center for the dance performances of various dance-dramas and *yakshaganams* for more than five centuries. In the last few decades Kuchipudi dance tradition continued to be practiced in spite of drawbacks caused by lack of patronage and changing social and political conditions. The groups of artistes, referred as melams got disintegrated and some of the artistes entered film industry and a few others pursued other professions individually. In the efforts to revive the dance tradition, the artistes had to make changes and innovations to it. In this regard, the efforts of legendary guru and considered pioneer in evolving a solo format, Vedantam Lakshminarayana Sastry was significant. He taught many a dancers and teachers who gained name and fame in the later years. C.R. Acharya was amongst such teachers who took the dance form to regions other than Andhra and even overseas when he presented the renowned senior-most dancers of today like Mrinalini Sarabhai in Paris International dance festival and helped in

propagating the dance form to wider horizons by teaching non-Telugu speaking people.

## 22. Gudipoodi, Srihari

***Kuchipudi dance at croos roads, Kuchipudi Dance Festival '91, Telugu University, Hyderabad, 1991, pp. 46-49.***

*The article deals with the contemporary problems in practicing and propagating, teaching Kuchipudi, especially in the solo format that evolved in the second half of the Twentieth Century. He refers to the issues that caused an identity crisis for Kuchipudi to be established as a classical dance form. and the consequent identity crisis that is caused.*

The article concerns about some of the contemporary problems that have been causing identity crisis for Kuchipudi dance of today, more so of the solo form. One of them seems to be about the ways of training and transmitting the dance tradition. In the last few decades, Kuchipudi, after its recognition as a classical dance style of India, received the State and Central Government support for its propagation in and around Andhra. However the problem cropped up in the process of establishing its identity and distinctiveness from the other South Indian dance styles like Bharatanatyam from Tamilnadu and Odissi from Orissa. The proximity of the regions where these three styles are practiced is reflected in the similarities of costume and music that is used in these forms.

Gudipoodi explains that as Kuchipudi started evolving as a classical dance style by getting stylized in the presentation of performances and the usage of dance technique. However, a section of practicing artistes (also referred as Brahmin mela) in the dance tradition revealed an orthodox thinking saying that the original flavor of the dance-dramas (in the earlier tradition of *natyamelam* style) be retained to have a distinct identity like Kathakali. On the other hand, there are other artistes who favored solo-dance format. The latter demanded a refinement in the presentation of the dance performance in order to suit the times and the changes be made carefully so that the identity of the dance style is not disturbed.

From the state of affairs presented in this article, it can be assumed that for

the wide-spread propagation of a dance form it is necessary that a proper teaching method should be followed to represent the dance technique in its purest form irrespective of who is teaching.

### 23. Gupta, Chandrabhan

***The Indian Theatre*, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 1991.**

*The book presents a detailed analysis of the theory and practice of Indian theater, mainly the classical.*

It describes about theatrical performances with respect to its form, the actors in it, the rules and conventions that have to be followed, the types of play and their respective characteristics etc. Various concepts are defined to explain their nature. The author's main concern is to ascertain the need for national theater form to represent India in the post-Independent period.

The author refers to the unique characteristic features and the purpose of performances of some of these theater forms such as Raslila (Mathura), Navatanki (Uttar Pradesh), Svanga (Haryana), Tamasha (Maharashtra), Chhau (Bihar), Jatra (Bengal), Anki Nata (Assam), Prahlada nataka and Pala singers (Orissa), Naqala (Punjab), Bhand Pathera or Jasna (Kashmir), Khyala, Bhila Gauri (Rajasthan), Bhavai (Gujarat), Yakshagana (Karnataka), Bhagavat Mela, Kuchipudi art, Therukoothu art, Kuravanji of Tamilnadu, Burrakatha and four varieties of Vidhi Natakam (Andhra).

Gupta visualizing the ideal conditions for Indian National theater and dramas suggest that theater should present Indian dramas whose object is to produce a *rasa* in the minds of the spectators, employing a highly developed color scheme, costume and make-up following the pattern of India life, encouraging classical music, dance and histrionics, and above all it should maintain the ideals of Indian society. Gupta mentions that an ideal situation for establishing a National Theatre is to combine ancient techniques and modern requirements.

## 24. Hemadri, Chidambar Deekshitulu

***Kuchipudi Kalasagaram-nritya sastramu* [Science of dance and Kuchipudi dance art form], Sri Kondapalli Book House, Rajahmundry, Andhra Pradesh, October 1989.**

*With an objective to define and describe various elements of the technique used in Kuchipudi dance form, the author provides a well-compiled information to cover the syllabai prescribed for academic courses. The content, after giving a brief account of the historical background of Kuchipudi dance tradition proceeds to deal with the required aspects like tala adhyayam (chapter on variations in rhythmic and time-measure patterns), angika abhinayam or body language that includes hand gestures, the structural format of the lyrical compositions in the repertoire, the training process, body movements, technical terms used and so on. The significant contribution of the book lies in providing the know-how to execute the fundamental steps referred as "adavu" and rendering of the corresponding dance syllables.*

The author further explains, interestingly, an aspect of the tala-system used in Carnatic music that each type of *talam* or the time cycle is associated with a day of the week, color, star, ornament, mood and deity, a place of its origin. This concept can be observed in the lyrical composition of Bhamakalapam.

Though some similarities seem to be existing between Kuchipudi dance and other dance styles like Bharatanatyam and Odissi belonging to neighboring regions of Andhra Pradesh, the dance technique followed in Kuchipudi dance has some distinct qualities. It is necessary for a student of this dance form to learn the dance technique and the *angikabhinayam* that is applied in the execution of dance movements and also the structure of various dance items included in Kuchipudi repertoire. The major shift being from dance-drama to solo dance format, there was a necessity to define and explain the practical aspects describing the different terms used and their execution. Also the transmitting Kalas continued to be in oral tradition for many centuries, the documentation of the teaching process was negligible. In this situation of vagueness about various technical terms and their definitions, the need for documenting such information was felt in the recent years. This book aims to cater to such need and in particular to the student of various academic courses. The content, thus, mainly pertains to the syllabus followed in the academic

courses offered at dance institutes in Andhra Pradesh based on the compiled work of both textual and oral sources.

## 25. Indira, Hema P.

***A Comparative study of Satyabhama kalapamu in Toorpu Bhagavatam*, M. Phil. dissertation, Department of Comparative Studies, Telugu University, Hyderabad, 1995.**

*There are many dance groups belonging to natyamelam category which perform the dance-drama, Bhamakalapam, in various parts of Andhra region. One of the main groups is Toorpu Bhagavatam, the others being Navajanardana Parijatam, Chindu bhagavatam and Chenchu bhagavatam. In this monograph, the scholar compares the Bhamakalapam performed by the artistes of Toorpu bhagavatam with reference to the protagonist, Satyabhama in popular dance-drama format known as kalapam.*

In her research, Hema Indira, defines kalapam as a creative story. The artistes in Telugu speaking region performed the popular dance-drama Bhamakalapam but with a difference in the dance technique, costume, themes used and the artistes belonged to communities other than Brahmins which was the case with Kuchipudi. Toorpu Bhagavatam (Toorpu meaning eastern), is one of the many types of Bhagavata dance traditions. In both Toorpu Bhagavatam and Kuchipudi dance-drama traditions Satya Bhamakalapam is the most performed dance-drama theme but they are different in their presentation style, costume used and the language in the lyrical text and the style of singing.

Another notable feature is that while Kuchipudi tradition gradually transformed and developed into a classical style, Toorpu bhagavatam tradition is getting slowly extinct. The tradition does not have any printed texts.

This, the scholar opines, can be due to the unnecessary humor in Toorpu bhavatam. The way of singing follows *drupada* style and gives prominence to the accompaniment of instrument, *mridangam*. The scholar suggest that there is need to focus on these aspect to improve the presentation style.

## 26. Jain, Nemichandra

***Indian Theatre. Tradition, continuity and change, Vikas Publishing House Pvt. Ltd., New Delhi, 1992.***

*The book provides an overview of Indian theater, its transformation from pre-Christian era to modern period. This process of transformation from theater in Vedic period to classical Sanskrit theater, traditional (folk) and present modern theater forms the exhibited both continuity and changes.*

Disagreeing with some of the scholars who opine that Indian theater was discovered by colonial rulers the author provides facts that establish origin of Indian theater, its achievements in different phases, process of changes and continuity.

Jain relates the evolution of dance-drama forms like Kuchipudi, Kutiyattam, Yakshagana, Swang and Nautanki to the medieval period. Many of these theater forms in regional languages are not spontaneous or simple in content as of any tribal, agricultural or rural community. Even the structures and techniques of many of these theatrical expressions are complex. The performers need a prolonged training and practice to gain any proficiency in them. The training includes achieving some proficiency in music and dance and knowledge of the *puranas*, epics and poetry.

According to the author the miming and acting in Kutiyattam or Kuchipudi, dancing in the Yakshagana, or singing and drumming in Swang or the Nautanki, cannot be acquired without considerable training, for any excellence in them.

Gradually these theatrical expressions became part of the cultural aspect of the people as the political, social and individual life stabilized. They no longer remained strictly religious. The good examples are: Jatra of Bengal, Terukuttu of Tamilnadu, Veethinatakam of Andhra Pradesh, or, to some extent the Yakshagana of Karnataka. They started presenting, besides the religious stories, some historical, social and political themes, or the mythological episodes were presented in a manner that their religious aspect was no more predominant. (hence the connection Kuchipudi artistes had with the

Veethinatakam in Andhra region justifies the transformation of religious purpose of the dance-dramas of Kuchdipudi to the cultural aspect of the people of Andhra.

According to Jain, similar to the mutual exchange that took place in other aspects of drama and performance, there was also a blend of the classical and the folk music (*marga* and *desi*) in the traditional theater.

Another aspect to which the author points out is how the music is used. For instance, in the *natyas* of South India such as Yakshagana, Bhagavatamela, Kuchipudi, Veethinatakam, Terukuttu and others, the sutradhara or bhagavata sings and not the characters themselves. The reason for this could be due to the importance of dance in these *natya-s*. Compared to the other forms, the *natyas* of South India use dance more predominantly than in theater forms like Tamasha, Bhavai, Ankia Nat.

It can be observed from the above analysis that a number of regional theatrical form erupted in the medieval period. These incorporated aspects like music and dance and aspects from both classical and folk theater. There was no definite demarcation to divide the classical from the regional theater forms, referred to as *natyas* by author. However these theater forms suffered some setbacks in their turn in the beginning of this Century with the advent of colonial rule.

## 27. Jonnalagadda, Anuradha

***Kuchipudi dance who is who, Kuchipudi Mahotsava Committee, Nehru Center, Bombay, 1993.***

*The author presents a collection of biographies of Kuchipudi artistes comprising dancers, teachers, performers. The main criterion for inclusion of these artistes, as the author mentions, is that they should have been practicing Kuchiudi dance for more than a decade by now. Each biography is presented along with a photograph of the artiste, date of birth, qualification, professional achievements and individual contribution in the dance style. The introduction explains briefly the changes and development of Kuchipudi dance tradition in the Twentieth Century.*

Jonnalagadda opines the new innovations and changes have been taking

place in most of the performing arts. Similarly Kuchipudi too underwent multi-dimensional changes and modified the original tradition performed by the hereditary artistes belonging to about twenty-five odd family surnames. A new generation of artistes who belonged to non-hereditary families entered and broadened the performing and teaching base of Kuchipudi dance.

The author, noting the need to provide a data base on the contribution of artistes, presents a collection of biographies of Kuchipudi artistes in various capacities as dancers, teachers, performers, musicians and so on. The main criterion for inclusion of these artistes in this book, as the author mentions, is that they should have been practicing Kuchipudi dance for more than a decade. Each biography, presented along with a photograph of the artiste, date of birth, qualification, professional achievements and individual contribution in the dance style introduces various artistes who have been propagating Kuchipudi dance after its recognition as a classical dance form.

The book thus, highlights the continuous efforts of the numerous artistes and at the same time expects the reader to assess the underlying element element of transformation.

## 28. Kaushal, Sumathy

***Kuchipudi natya sampradayam* [Kuchipudi Dance Tradition],  
Natyakala, APSNA, Hyderabad, June 1966, pp. 5-8.**

*The author concerns in this article about the identity crisis the Kuchipudi dance faced in 1960s when there was a lack of proper facilities for imparting training by expert and traditional gurus, standard methods of teaching, misrepresentation of the style by a few amateur artistes.*

Kuchipudi, soon after its recognition as one of Indian classical dance styles, needed to be propagated and representation at national level in par with other dance styles. Many young dancers including those who have been already performing in other classical dance styles started learning and performing in this dance style as the dance form was gaining popularity in its solo dance format. The article written during the time when multi-dimensional changes were taking place and Kuchipudi was gaining popularity within Andhra as well

as outside, concerns about the standards of performing and teaching.

According to the author's assessment of the situation in 1960s, lack of proper facilities for imparting training by expert and traditional gurus, standard methods of teaching, misrepresentation of the style by a few amateur artistes were some of the conditions that possibly prevented the dance form from gaining a distinct identity of its own. There were also very few performances in this dance style were organized in cities outside Andhra Pradesh.

Kaushal expresses the opinion that a syllabus in Kuchipudi dance should be prepared, approved and authenticated by the senior artistes like Chinta Krishnamurthy, Vedantam Raghavayya. This should be followed by the dance students of Kuchipudi learning in any institute. Also institutes imparting training in this dance should be recognized by the Government cultural bodies.

## 29. Kothari, Sunil

***The Dance-Drama tradition of Kuchipud Bhagavata Mela nataka and Kuravanji with special reference to Rasa-theory as expounded in Bharata's NS, Ph.D. in Dance, Department of Dance, M.S. University of Baroda. 1977 (voll. I, II, III).***

*The three volumes of the thesis deal with the dance-drama traditions of Kuchipudi, Bhagavata Mela nataka and Kuravanji, their theoretical content and the technique of dramaturgy as enunciated by Bharata in Natyasastra.*

The scholar sees two distinct streams in the dance tradition. They are dance-drama traditions and solo-dance exposition. In this research work the scholar deals extensively with *rasa* theory as expounded in Natyasastra and applies it to the evolution of various dance-drama forms called *uparupaka-s* from the medieval period onwards. The subject matter in the thesis is divided into three volumes.

The three volumes examine and elaborate the theory and technique of dramaturgy as propounded by the ancient treatise Natyasastra that is applicable to the practice of dance-drama traditions.

According to Kothari, the recognition of regional styles contributed greatly to the development of the individual distinctive classical styles of the various

regions. He finds this kind of development when one observes the emerging from of Kuchipudi dance technique for solo exposition. Kothari also points out to a similar development in the contemporary form of Bharatanatyam evolving as an individual classical style of Tamilnadu region. But a difference is noticed that in the case of Kuchipudi dance-drama tradition the regional distinct dance style now termed as Kuchipudi is seen, whereas in the Bhagavata Mela Nataka and Kuravanji one observes the contemporary Bharata Natyam technique employed as an integral part of it.

Kothari analyzes the factors leading to the formulation of different classical styles in India. The beginning or the origins of the contemporary classical styles whether Bharata Natyam, Kathakali, Kathak, Manipuri, Odissi or Kuchipudi can be traced back to developments in the medieval period (roughly dating from 1300 AD to 1800 AD).

He also discusses the technique used in Kuchipudi tradition. Different features like *purvaranga* and entry of characters with song compositions called *darus*, the list of different rhythmic meters used in Kuchipudi dramas, different aspects of dramaturgy pertaining to Kuchipudi.

### 30. Krishna Iyer, E.

***Tamilandu loni Bharatanatyam – Itara shastriya nrutya reetulu***  
**[Bharatanatyam in Tamilnadu and other classical dance styles], tr. by**  
**P.S.R. Anjaneya Sastry, Natyakala, APSNA, Hyderabad, April 1964, pp.**  
**103-110.**

*The author observes a common thread running through the southern dance styles which is seen in dance forms like Bharatanatyam, Melattur Bhagavata Melam, Kuchipudi dance-drama tradition, Kuravanji and Navasandhi.*

The author, known for his pioneering efforts to revive the classical dance forms in South India such as Bharatanatyam and Bhagavata Mela Natakams in 1930s, in this article, describes the dance forms that were practiced in southern region in the early Twentieth Century. He opines that a common thread ran through the southern dance styles. For instance the dance technique and performing style of Bharatanatyam can be also seen in other dance forms

grouped as *natuva mela* (refers to *nattuvamelam*) type as well as in dance-drama traditions such as Melattur Bhagavata Melam, Kuchipudi dance tradition, Kuravanji and Navasandhi.

### 31. Mikkilineni, Radhakrishnamurthy

***Telugu vari janapada kala roopalu* [Folk Art forms of Telugu people],  
Telugu University, Hyderabad 1992.**

*A documentation of various folk art forms is presented in this book and Mikkilineni explains that the roots of classical dance forms of today are in the folk art forms which were referred in the past as desi in many literary texts like Nritta Ratnavali of Jayaprasanna. The author sees an affinity between the folk and classical forms.*

Each region in India has a variety of folk art forms. In Telugu they are referred as *janapada kalarupalu*. These art forms on one hand depicting the culture, customs of that region also exhibit certain common features in the usage of some components like music, dance and drama in their presentation style that give the region an identity of its own. However there are differences that are observed in the art forms within a region. In Andhra these differences are confined to three regions called Rayalaseema, Coastal Andhra and Telangana.

In this book, the author presents a documentation of research work done by him on various folk art forms over a period of forty years during his professional career as an actor on stage, films and television. The information is gathered from many texts and print matter also. With the help of various available texts and print matter, the author includes the information on the origin and characteristic features of various folk forms (mainly dance and theater) belonging to three regions, that is, Rayalaseema, coastal Andhra and Telangana. Mikkilineni mentions about the performing groups, tribes, sects or community that practiced a particular dance form, the purpose of their performances, and the costume and make-up used in it.

An adaptation of a folk art form by Kuchipudi artistes is observed in playing the character called *chodigadu*. Chodigadu kalapam, a dance-drama form resembled Bhamakalapam and Golla kalapam. The theme revolved around the

character *singadu*. He goes in search of his wife *singi* who runs away from singadu. He meets her and questions her about the reasons for going away. An argument follows and finally both unite. It starts with the bed-room scene. There are two side singers. One of them acts like a sutradhar. Many aspects of dance are incorporated. Dashavatarara-s and Ramayana story are narrated in between and used abhinaya aspect of dance. The performances took place throughout the night. The emotion exhibited includes erotic love. There are many entertaining aspects in it which the audience enjoyed. The crooked stick in the hand of *chodigadu* is similar to the one used by *vidushaka* in Sanskrit plays. This resembles the feture of classical theater which is described in Bharata's NS, the prominent composers of these kalapam-s are Chengalvaraya, Aravelli Venkata Charyudu, Vankayala Balarama Bhiksha, Godavari Jagannadha.

Mikkilineni further points out that due to the lack of response from public, Kuchipudi artistes adapted to other folk art forms. They also introduced innovations in their performances. Kuchipudi artistes were thus, became popular for portraying various roles of *pagativeshalu* also in their *veedhinatakams*.

Kuchipudi artistes and the development in the dance tradition, the technique and performance style had interaction with both *marga* and *desi* dance traditions. However the traditional Kuchipudi artistes who carried the dance tradition from generation to generation since Eleventh Century AD, systematized and maintained a structured pattern of music, dance and performance style. The dance tradition enabled many Brahmin families to survive and created opportunities practice and perform till 1930 when the impact of films reduced the interest of public in dramas in general.

### 32. Naidu, M.A.

***Kuchipudi classical dance, The World Telugu Conference, Andhra Pradesh Sangeeta Nataka Akademi, Hyderabad, 1975.***

*After briefly providing the dance traditions that belonged to Andhra region, the author focuses on the classical dances of Andhra Pradesh (refers to the region before its division as Andhra and Telegana States of India), specifically the Kuchipudi dance tradition which practices four types of abhinaya as propounded in Bharata's Natyasastra.*

After briefly describing the historical background and the literature that provides the evidence for the existence of dance in Andhra, the author details on the dance traditions that belonged to Andhra region. He mentions that the classical dances of Andhra Pradesh owe at least as much as those of any other part of the country to Bharata's NS. Andhra classical dances also follow the four kinds of *abhinaya*.

### **33. Ramakrishna, Nataraja**

***Andhrula Natyakala*, Perini International, Hyderabad, April 1975.**

*One felt a need for creating an awareness about the cultural heritage of Andhra among the Telugu-speaking people who migrated to different parts of the country and outside seeking better prospects in the post-independence era. This book, published during a world Telugu conference held in Hyderabad, aims to present a brief account of the history of evolution of dance forms in Andhra region, the land of Telugu speaking people from Satavahana period to present time.*

Based on these concepts, the author, Nataraja Ramakrishna, classifies the dance forms that evolved in Andhra region from approximately Eleventh Century onwards into five types called *Aradhana* or Temple, *Kacheri natyam*, *Bhagavata tradition*, *janapada* or folk and *Atavika* or tribal. Discussing the development and changes in Kuchipudi dance the author points that the Kuchipudi dance tradition belonged to a dance-drama form categorized as *natyamelam* type till about 1930. It remained till then as an all-male group performance if dance-dramas like *Bhamakalapam*, *Gollakalapam*, and *Yakshaganams* having different mythological stories as themes.

Eventually the classification no longer applies to the present Kuchipudi dance performances, considering both form and content. It has imbibed the technique of *nattuvamelam* tradition, the content of dance-drama forms and structural presentation of ritual dances.

### 34. Rele, Kanak (ed.)

***The handbook of Indian classical dance terminology*, compiled by Veena Londe and Malati Agneeshwaran, Nalanda Dance Research Centre, Mumbai, 1992.**

Due to the extensive practice of oral tradition in the transmitting process of many of the Indian dance forms, much of the technical terms and words used for one expression or usage in the dance differed according to the region in which the dance was practiced.

The introduction mentions that is that over the centuries, two traditions functioned with equal importance, as the two limbs of the common body of dance. One is oral tradition (the teacher-taught tradition), also called as “guru-shishya parampara” where the learning is on the basis of teacher-student relationship. The other being the textual tradition based on the treatises like *Natyasastra*, *Abhinaya darpana*, *Sangeetha Ratnakara* and so on.

With growing interest in Indian classical dance at home and abroad, a need arose for interpreting the various terms and terminology used in each Indian classical dance for a better understanding of the technique and the regional differences. This hand-book, based on the ancient Sanskrit codes, aims to make both the textual and oral traditions of the recognized classical dance styles easily understood.

In each dance style of the seven classical dances included (in the order, Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohini Attam, and Odissi) the terms are categorized as general, technical, costume and make-up, musical instruments with definitions, descriptions and explanations of the terms used. The content and its presentation using a standard method and uniformity makes the book a valuable reference source material for students, scholars and art lovers.

In the Kuchipudi section, the information, provided by two resource persons (C. R. Acharya; Rajyalakshmi Seth), covers the terminology pertaining to both dance-drama tradition and the solo dance format that is mostly practiced today. The English translation of the terms and technical words which are mostly in Telugu language in the previous dance literature is useful

for the readership of non-Telugu speaking dance practitioners. The content refers to the commonly used words in the dance tradition as well as in the transmitting process in Andhra region.

The book also provides information that can be useful for a comparative study of the terms used in different dance styles.

**35. Richmond, Farley P.; Swann, Darius L.; Zarilli, Phillip B. (eds.)**

***Indian Theatre: Traditions of performances*, Motilal Banarsidass Publishers Private Ltd., Delhi, 1993.**

*A survey of the Indian theater and its traditions with reference to their performances is presented in various chapters. The authors attempt to define and categorize and classify the various genres with their guidelines focused on the organizational motive of the performance. They present basic features shared by genres within each sphere for introducing the broader category to which they belong to.*

The authors have chosen to present their finding under five broad categories which, according to them, may be thought of as interlocking spheres: the classical, the ritual, the devotional, the folk-popular, and the modern. They use “interlocking” as the key word because they find none of the spheres is autonomous, and any one performance genre (with the exception of certain aspects of modern theater) always combines features of at least two or more spheres of influence. A particular genre may thus be both devotional and folk, or classical and devotional, or ritual and folk-popular and modern. With this degree of complexity, there is clearly room for disagreement over where to locate, as a starting point, certain genres within these five spheres which are shown in overlapping spheres.

The authors restrict their study to a few theater forms selecting from the vast number and complexity of rural theater. Description of traditions genres are included in various sections. The details highlight the nature of aspects like origin, performers, training context and support, performance space, procedure, costumes and make-up, music, rituals and so on.

Kuchipudi is referred in two sections of this book. One in the section on devotional dance-dramas and dance-dramas authored by Richmond, and the

other by Darius on dramatic dances. Explaining the links and influences that Kuchipudi has with other forms, the authors say that it focuses on the exploits of Krishna's life as in the case of Ankia Nat of Assam. Many traditional theater forms make use of the Sanskrit language and preserve remnants of the Sanskrit theatrical tradition. In Kuchipudi too these aspects are to be found. They trace the origin of Kuchipudi and Bhamakalapama (authors mention them as two theater forms in the chronological chart of performance genre) dance traditions to 1600 AD along with Raslila, Nautanki, Cavittu natakam, Jatra, Yakshagana, Bhavai, Bhagaatamela, Veethinatakam.

Exponents of Kuchipudi, like in Ankia Nat, trace many of the conventions used in the form directly to the Sanskrit drama, and think of the form as a descendant. While the verses, dialogues and stage direction of the main body of the dance-dramas are in Telugu, Sanskrit verses are sung in the elaborate preliminaries to the Kuchipudi dramas.

In regard to Kuchipudi, the details covered by the authors pose some questions like, since Kuchipudi artistes desired the response of both masses and classes of society, one may wonder where does it fit? With folk-popular? With devotional dance-dramas or with classical dance traditions? It may be difficult to answer these questions without proper examination of the development of Kuchipudi in the Twentieth Century. According to the opinion of three authors, the folk-popular forms were largely ignored by serious scholars and their links with the classical tradition was not sought. However there are some recent attempts to recover the basis for a living contemporary theater that is genuinely Indian.

### **36. Sherwani, K. Mustafa**

***Kuchipudi dance. Qutubshahi gift to India, INTACH, Hyderabad, p. 9.***

*Highlights the significant contribution made by Abul Hasan Qutub Shah during his rule (1672-1687 AD) by gifting a land to Kuchipudi artistes in 1678.*

Sherwani attempts to emphasize on the fact that the dance-drama performed by Kuchipudi artistes received patronage of Tanisha who witnessed

the performance of the Brahman troupe. He gave them, in perpetual grant, a small town known as “Kuchipuram” (which presently called as Kuchipudi village) situated between Vijayawada and Masulipatnam. The grant, as stipulated by Tanisha, explains author, that no trade or commerce should be carried out in the land and the land be devoted to the development of dance-drama tradition.

According to the author, the Qutub Shahi dynasty has bestowed history with the city of Hyderabad, but, perhaps the crowning glory was its patronage to the dance-drama of Kuchipudi.

### 37. Tandava Krishna

***Bhamakalapam-Dance-drama of Kuchipudi, Kalapeetham - The Krishna Pushkaram Souvenir, Bezawada, Andhra Pradesh, 1945, pp. 246-249.***

*The articles deals with the two aspects of the dance-drama, Bhamakalapam, the theme and its presentation on the stage like the entry of Satyabhama, the significance of the costume, ornaments and other details.*

The article describes the theme of the dance-drama, the main characters in it and their nature. In the second half he elaborates on the presentation of the dance-drama on the stage, the entry of character Satyabhama, the significance of the ornaments used by her and other details.

The author gives a detailed description about the stage arrangements, music, costume and jewelery worn by the protagonist, Satyabhama. He mentions that a temporarily arranged multicolored curtain was used for the purpose of performances. This is held according to the author by two servants, generally washer-men. In their other hands they held the torches called as “kagadalu”, the only lighting used to illuminate the stage. There was a musical prelude which comprised the drum, the *thithbi* (harmonium) used as drone, the cymbals. These accompanied the high-pitched voice of the singer. Filling the air of the dark night, this also drew the attention and focus of the audience towards the stage. The preliminaries behind the screen included the prayers and the introduction of the character which took almost two-hours before the figure behind it was witnessed by the audience.

### 38. Tandava Krishna

***The Dance systems of India, Kalapeetham - The Krishna Pushkaram Souvenir, Bezawada, Andhra Pradesh, 1945, pp. 251.***

*There are altogether sixteen varieties of dance systems called bharatam-s which are the offshoots of the original type of Bharatam propounded by Bharata in Natyasastra. Tandava Krishna opines that there is a relationship between the sixteen bharatam-s and the different dance systems of India. According to him each different style followed a particular bharatm. The author explains about the undercurrent of unity of principle and action throughout in these various dances despite the different systems practiced in each dance.*

Unity in diversity is the law of Nature. This phenomenon applies aptly to the dance art of India as in the case of other cultural aspects. The sixteen varieties of dance systems called *bharatam-s* explained in treatises like *Abhinaya Darpanam*, are the offshoots of the original type of Bharatam propounded by the sage Bharata himself. They are the combination of *Bhava*, *Raga* and *Tala*. The authors of these *bharatams* are said to be Shambu, Gouri, Bhama, Madhava, Nandikeswara, Dattila, Kohala, yagnavalkya, Brihaspati, Arjuna, Ravana and Usha.

The canons of Bharata, as per the Sanskrit verses mention, that in dance, the song is to be adopted by voice; the meaning is to be exhibited by hand; the expression through the movement of the eyes; and then the timing to be done by feet. The author, in this article refers to these four canons. He enunciates the differences that exist in different styles of dances of India with reference to the use or elimination of one or more of the canons.

According to the author, these are to be found in strict accordance in the two types of dancing prevalent in Tamilandu and Andhra. In other systems that are practiced in other parts of India, one does not see all the canons carried to the letter of them. The author explains further that for instance the Kathakali actors of Malabar do not themselves sing while acting; thus violating the canon the song is to be adopted through voice, is not observed. In the two types of dances, Kathak and dances of Assam one does not find many *mudra-s* or hand symbols and so they fail to express the meaning through hands. But

the second canon, that is the timing is to be observed by the feet finds amply displayed in Kathak type of dance. The dance has more floor contact than in any other type of dance in India and uses minimum facial expression and eye movement. In Kathakali the eye movement is par excellence and the actors appear as though they speak with their eyes. These actors do not themselves sing while acting; thus violating the first canon. In Tanjore and Andhra types of dances, eye movement is less and the facial expressions are well handled especially when emotions are to be depicted using thirty three *sanchari-bhava*-s or variations in expressing the theme. Thus the principles of Bharata, are observed indifferent types of dances to the partial neglect of or to the partial attention to the four canons mentioned above.

### 39. Tumati, Donappa

***Janapada kala sampada* [The rich heritage of folk art forms], Visalandra Publishing House, Hyderabad, December 1987.**

*The book talks about the three main dialects of Telugu language spoken in the three different regions of Andhra and their role in the development of literary works. The author focuses on the usage of these dialects in the lyrics that are used in the dance traditions of Andhra Pradesh.*

Telugu language has three main dialects used in three different regions of Andhra divided as Rayalaseema, Telangana and Coastal Andhra. According to Tumati, out of these three, the third dialect, that is of Coastal Andhra, gained prominence and got refined with more literary works written in this dialect. It is also the most commonly used dialect by the writers. The author focuses on the usage of these dialects in the lyrics that are used in the dance traditions of Andhra Pradesh. Tumati explains that the Rayalaseema dialect received less attention from the writers. As a consequence of this and with much of it being lost, the available literature in this dialect is very little.

The development of Telugu literature in the entire Andhra region had its effect on the lyrical composition presented in the dance-dramas, specially in *yakshaganams*, and Kuchipudi dance-dramas.

According to Tumati, the dance-dramas like *yakshaganams* were originally

performed by the lower strata of society. Later, groups from upper classes began to perform in these styles. Kuchipudi Bhagavatulu were one such prominent group belonging to Brahmin community, living in Kuchipudi village of Krishna district in coastal Andhra. They contributed to the growth of Yakshagana form in a significant manner. The author points to various factors that facilitated the development of *yakshagana* forms.

#### 40. Uma Rama Rao, K.

***Kuchipudi Bharatam or Kuchipudi Dance: A South Indian Classical Dance tradition*, Sri Satguru Publications (Raga Nritya Series, n. 5), Delhi, Indological and Oriental Publishers, Delhi, 1992.**

*The book, one of the first published works in English, describes the salient features of Kuchipudi and the process of its revival in 1950s, Analyses the “Classicism in Kuchipudi Dance” and “Kuchipudi Dance: Today” referring to the trends and adaptations that were incorporated in the process of the development of the dance form. The author opines that the proportion of various aspects of dance technique such as nritta (pure dance), nritya (song and pure dance), and natya (dramatic element) used in each dance item of the repertoire contribute to the classicism of a dance form and illustrates her view with few examples from the repertoire.*

The revival and recognition of Kuchipudi dance in 1950s created an interest among the dancers to learn and in lay public for watching performances in this style. Soon both Telugu and non-Telugu speaking dancers, mostly females started learning and performing. A need for general acquaintance with the dance form was felt. Apart from the live and Television programs that followed in the late 1970s, there was not much literature available, particularly in English to provide the basic theoretical concepts that explained the dance technique. Much of it was expressed through various articles that appeared in journals, newspapers, magazines and souvenirs with limited focus on the subject. The compiled information that was available in the book for was in Telugu.

In the process of reaching higher levels of performances and teaching Kuchipudi received favorable response from the audience and the financial aids

from the state and central government cultural bodies such as Sangeet Nritya Nataka Akademi. Awards and scholarships were given to encourage young and upcoming dancers. Acceptance of female performers in the dance style established the solo-dance system known as *kelika*. However the traditional *yakshaganam-s* and *kalapam-s* too were retained and presented along with the other dance items.

#### 41. Vedantam, Parvateesham

***Kuchipudi Nritya Darpanam* [Mirror of Kuchipudi dance], Tirumala Tirupathi Devasthanam, Tirupathi, Andhra Pradesh, 1969.**

*The book provides the details about the type of dance syllables used in Kuchipudi dance both in the fundamental training level as well as in the various song structures of Kuchipudi repertoire.*

The book contains the nature of dance syllables used in Kuchipudi dance. The dance tradition was passed on from generation to another for the past few centuries in oral tradition. Due to the practice of this transmitting process there was no proper documentation of the lyrical compositions and the dance syllables that accompanied each item in the repertoire. The author of this book belongs to one of the senior most traditional artiste living in Kuchipudi village. Realizing the need for documentation of the content of Kuchipudi repertoire, the author brought out this book to serve as a guide to the dancers, performers and teachers about various items; he included the material that was taught to him by his senior teaches, the songs recovered from the old degenerating palm leaves and also his own compositions. The book starts with a section focusing on the syllables used for the basic units of the various meters in Kuchipudi. The various items in the dance repertoire is presented providing the category to which a particular item belongs to. The inclusion of one hundred and eight *talas* (time-measures) along with a *sloka* (Sanskrit verse) defining each *tala* provides the useful information to the choreographers and musicians.

The book fills the void created by the lack of any text explaining the dance syllables and their recitation for a number of years.

#### 42. Vedantam, Prahlada Sarma

***Natyaodayam*, Natyakala, APSNA, Hyderabad, 1965, pp. 1-5.**

*The author, belonging to one of the hereditary Kuchipudi families, describes the way Kuchipudi performances are presented on the stage that relate to the presentation technique described in the ancient treatise, Natyasastra.*

In Kuchipudi dance-dramas the *poorva rangam* (prelude to a performance) preceding, the commencement of each performance is a feature that follows the rules of classical theater based on Natyasastra. Here the purification of the performing platform or stage is done by sprinkling water, decorating with articles of auspicious value accompanied by *vedic* chanting (hymns). The dancer prays and seeks blessings from guru and gods which is called *naandi* to the playing of musical instruments. This is done in *chitra poorva ranga*, that is performing rituals through hand gestures and body and feet movement. The author points out that a Kuchipudi dancers need to exercise their bodies in order to perform various body movements and postures called *karana-s*.

#### 43. Vatsyayan, Kapila

***Traditional Indian Theatre, Multiple Streams*, National Book Trust of India, New Delhi, 1980.**

*The author emphasizes in this book that the Indian performing arts can not be separated into clear cut categories like folk, classical, opera or symphony as is the case in Western countries. This book deals particularly with the category of art forms which neither can be called as folk or classical but exhibit certain distinguishing quality to bridge the gaps but have an identity of their own. The author attempts to classify these forms depending on their regional distribution, the class or caste of society to which the performers belong to and the literary content of their repertoire, based on the contemporary manifestations, their linkages with similar manifestations in other parts of India and with each other in a particular region. Vatsyayan further summarizes the multi-layered pattern of art forms after analyzing each of them within its social structure in the regional level and also in the broader geographical distribution.*

Vatsyayan identifies in her classification of art forms, one level of art forms that belong to community theater (professional or semi-professional) of the village street or court. The author writes, the relationship of the word and gesture has undergone a transformation becoming a rigorous one. The theatrical spectacle depends on the spoken or sung word alone which is interpreted through movement in many ways. The Ramalila, Rasalila, dance-drama forms like Kutiyattam, Yakshagana and Bhamakalapam are cited to represent this phenomenon. These forms, some of which have become sophisticated or stylized forms continue to be deeply rooted in the village and folk culture, but at the same time have a methodology of communication which has two levels. One is at regional and the other at universal. Also the theme or content may be concerned with eternity at one level but at the same time exhibit a local color and contemporary validity with adaptations to local situations. These two levels of meaning are evident in the dramatic structure as well as with the local situations and temporarily. Also the reflections of structures and conventions of Sanskrit theater is observed in some of the contemporary forms.

In her analysis Vatsyayan mentions that many dance-drama forms are prevalent in southern regions like Bhamakalam, Bhagavatamala, Kuttyattm , Krsnattam, Kathakali etc. which illustrate the hypothesis of the study by the author in the book, that there were two parallel movements in the cultural pattern (vertical and horizontal). If one describes the phenomenon in the context of dance and dance-dramas in the geographical region of the southern zone, the vertical movement involves interaction between the various dance forms, that were practiced in one region but varied due to the difference in the purpose of their performances. For instance, the performances in temples, temple courtyards, temples in village milieu and those of street forms, community dances, tribal dances and ritual dances in a particular region shared some features either in the literary word or movement with a common literary content among all forms or among those of the different regions. If we consider the category belonging to temple courtyard, we find forms such as Yaksagana, Bhamakalapam in Andhra, Yakshgana and Bhagavatamel in

Tamilnadu. Yaksagana in Karnatak,a, and Kutiyattam, Krsnattam and Kathakali in Kerala.

Brahmin families, both in Melattur and Kuchipudi, have been instrumental and responsible for the continuance of this custom of passing on the dramatic content from generation to generation through word of mouth without the aid of any scripts till about 1930s when the changes started taking place.

#### 44. Vatsyayan, Kapila

***Traditions of India Folk Dance*, Indian Book Company, New Delhi, 1976.**

*Vatsyayan talks about the distinctive nature of folk dance forms as a category and the spontaneity with which the performers participate and how the performances are linked to the functions of daily life. The author also explains their nature of development the folk dance forms have undergone without any dependence on the rigid aesthetic rules and regulations unlike as in the other sophisticated art presentations.*

Vatsyayan summarizes and describes the origin of what is today called as Kuchipudi, as follows: Kuchipudi was connected both with the literary writing of the medieval period called the *desi* form and the pure dance forms that were closely associated with temple rituals and had evidence of them in literary, epigraphical and archaeological sources. The difference lies in that *devadasi*-s performed in temples and their poses were captured in stone on the temple walls whereas the Kuchipudi Brahmin boys formed itinerant troupes in village courtyards. The themes of the repertoire, determined by the contemporary religious cults and social movements, revolved initially around the *shaiva puranas* and when *vaishavism* was popular they included *Bhagavata puranas*. The performers themselves came to be called Bhagavatulu.