



**TRADITIONAL ART FORMS OF TEMPLE DANCERS IN
ANDHRA PRADESH**

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Abstract:

It developed as a religious art linked to travelling bards, temples and spiritual beliefs, like all major classical dancers of India. Kuchipudi, Bhamakalapam, Pagati Veshalu, Perani, Yakshaganam, Devadasi Traditions and daruvu paddhati- these are all the dance forms hail from the Andhra Pradesh with its roots in the ancient Hindu Sanskrit text of Natya Sastra.

Keywords: Traditional Art, Temple, Andhra Pradesh, Dancers

Introduction

Andhranatyam, the ancient classical temple dance of Andhra which has been in vogue for the past 2000 years. It was performed in the Buddhist Aramas, temples and royal courts by the cultured and dedicated female artists. Temple dance denotes a religious performance held in the temples, such as sadir, prescribed by Agamas (scriptures that codified temple rituals, etc.). Traces of these ancient temple dances of India are seen in Bharatanatyam and Odissi. The temple dancers came to be considered as apsaras, who served as entertainers and messengers to divinities.

As empires rose and fell in the Andhra territory, religions also shared their fate. The Satavahana empire declined and with it the Vedic religion that the rulers practised received a setback. Buddhism rose to great importance and held sway till about the 4th century A.d. that is, till it was replaced by Jainism under the Eastern Chalukyas. In order to propagate their religion, these Jain rulers exploited all the available dance forms patronizing liberally both the classical or MARGI style of the devadasis-some of the whom by then had degenerated into Rajanartakis or court-dancer-and folk or DESI style rooted in the soil.

The Chalukyas gave way to the Kakatiyas of Warangal by about the 12th century. Originally Jains, the Kakatiya rulers took to the Pasupata Virasaiv cult under the influence of Basava. In 1230 A.D. a powerful ruler of the Kakatiyas, Kakati Ganapati Deva, invaded Divi and subjugated the ruler, Jayappa of the Ayya dynasty and later appointed him commander of his



own elephant corps. An ardent lover of dance in all its many splendoured forms, Jayappa wrote an excellent treatise on the subject, entitled Nritta Ramavali.

The Kakatiya rulers, being followers of the Virasaiva cult, used the local dance forms to spread their own religion. Palkuriki Somanatha an eminent poet of the Kakatiya court, listed all these dance forms in his book, Panditaradhyacharitra, in Telugu. The Muslim ruler Mohammad bin Tuglak, invaded Warangal and bumbled the Kakatiyas. In course of time, Viranarasimha III, ruler of the neighboring Kingdom of Kalinga, annexed the region around Srikakulam and renovated the important Andhra Vishnu temple. Being a devotee of Lord Vishnu and having renovated the temple of Lord Jagannatha at Puri, he decided to propagate Vaishnavism in the Srikakulam region once again. With the rise of Vaishnavism, the prevalent cult of Virasaivism declined. He was also great lover of art and patron of dance.

The name Kuchipudi' denotes both the dance style that has come to prominence since the '50s and the tiny, remote village where it was born. Kuchipudi, once obscure and little known outside a few villages skirting it, had now come to occupy a very significant place on the dance map of India, though, it has yet to acquire the prestige and acceptability it fully deserves. Situated in the Krishna district of Andhra Pradesh, it is 32 miles from Vijayawada. Its particular location has proved very fortunate for its people and its art. Kuchipudi has a great history. Six miles away from it lies Sirkakulam, the ancient capital of the Satavahana empire (2nd century BC). The rulers of the Satavahana dynasty were great patrons of art. From the inscriptions found here, in the temples of Andhra Vishnu which was the most sacred shrine of those days, it is evident that no fewer than 300 devadasis consecrated to the deity, received royal patronage. The sculptures excavated in this area have crystallized into stone the effulgent grace of those women whose dance was an act of worship.

As any other art form, dance also enjoyed the patronage of rulers prior to the advent of Kuchipudi style in its present accent, because of the prevalence of the devadasi system. In course of time, unfortunately devadasis became the victims of feudal abuse. In later years, Buddhism, flourished at two particularly prominent centres. Nagarjuna, the great exponent of the Mahayana School, lived near Kuchipudi during his early years. Ghantasala, another place five miles away, was a great Buddhist pilgrim centre from the 2nd century A.D. to the 14th century. It was prosperous port too, tempting traders from far away countries, till the Krishna river changed her course.

Movva, the birthplace of Kshetrajana, the great composer of devotional Padams, is about two miles away from Kuchipudi. From all this it can be surmised that the location of the Kuchipudi village has been, over it. The whole vicinity of Kuchipudi was filled with flavours of Art.



Main Festival of Andhra Pradesh

The harvest festival of Makara Sankranti, or Sonkronti. As it is locally known, it is undoubtedly the most important festival in Andhra Pradesh. It is a four-day affair celebrated in the second week of January.

Role of Temple Dancers

They were considered “those great women who could control natural human impulses” and were married to deities, thus symbolizing auspiciousness. Devadasis played a vital role in temple worship, adhering to the Agamas, which stipulated that dance and music were essential aspects of daily puja.

Growth and development of Literature, music and dance in southern India

The ancient theorists in India always speak of song and dance woven together with literature. This grouping is seen in all major poetical and theoretical works. In order to be able to understand the genesis, growth and development of literature, music and dance in southern India, it is essential that we understand that, modern boundaries or parameters cannot be applied to this process. If we assess the growth and development of art, culture, literature, song and dance in the Telugu land alone, we will realise that the sovereignty of the Telugu kings, dynasties and literature spanned, not just, modern Andhra or Telangana, but extended into Hampi, which is modern day Karnataka, Utkal, Kalinga which falls in the modern state of Odisha, and continued right into Thanjavur which is modern Tamil Nadu. There was one common cultural ethos governing the whole of southern India, one corpus Bharatam', which incorporated regional textures and flavours, depending on where they came from. All song and dance traditions we see today, are therefore, glorious desi traditions. In the Telugu region, one of the most prominent and prolific methods of dramatic and artistic expression were the Bhagavatams or the dance operas which centred on religious and mythological lore. Almost all regions had their own versions of these Bhagavata plays and each influenced the others. The Toorpu Bhagavatam, Devadasi Bhagavatam, Jangama Bhagavatam and Kuchipudi Bhagavatam were some types which were popular in the Andhra regions, while, Yerragolla Bhagavatam, Chindu Bhagavatam, Yaanaadi Bhagavatam and Chenchu Bhagavatam are some varieties which were born in the Telangana region.

TYPES OF TRADITIONAL DANCERS IN ANDHRA PRADESH

Bhagavitha traditions - yakshaganam and gollakalapom

Some of these Bhagavitha traditions acquired the name, Yakshaganam. Yakshaganam is a performance based, literary format, which is the major, common element between the art practised in Telangana and the growth of Kuchipudi as a dance format. V. Joga Rao, a noted scholar of the Yakshaganam format, mentions several Yakshaganam compositions which came



from the Telangana region, like, Dharmapuri Ramayanam of Seshachala Kavi, Veera Shaiva based Yakshaganams, Tara Shashankam, Bheemasena Vilasam etc. There is a Golla Kalapam composed by Govardhanam Venkata Narsimhacharyulu which is from the Telangana region. Kuravanjis like Ratnammagari Kuravanji etc. were composed in the Telangana region.

Pagati Veshalu

Pagati Veshalu (day characters) is a popular theatre form in Kromaditric of Andhra Pradesh and Telangana. Fish in Tehaga mean disguising by donning a costume. Napati indicates the time the episodes are enacted, daytime. involves a series of performances, consecutively presented for a number of days consisting of a prominent "Vesham" (disguise) and other less important characters portrayed by three to four artists in different roles each day and presenting their shows before each house in the village.

Pagati Veshals artists enact roles from a cross section of the society and subtly comment on the contemporary social world. Semayapale-Somidevam in the Brahmin and his wife, Dhashikam Panels, Komat, the Ranya with his coming and parvimonious habits, Reddy or Nasdu or headman, Bhatraja, hound existing by flattering the rich, BudalmAkala, migrant Marathi beggar, Jungan, Sarva priest, and characters drawn from everyday life with their behaviors caricatured are depicted in the Pagati Veshala. Certain mythological and legendary characters like Andhanarecywara, Shakti, Bhetala etc are also depicted in a more serious manner. A third type of characterization is seen which is again morbid that of Morslibandha Vallu, Singi-Singuda umake charmer, magician, quarrelsome wife etc. Pagati Veshalu artists imitate prominent locals to please their audience, thereby collecting gifts for themselves on the last day. Each Pagati Veshalu is a total performance in itself with music, dance, mime, speech and bodily movement. A percussionist and a harmonist are a part of the troupe.

There are two distinguished styles in Pagati-Veshala. One is the Kuchipudi style, popular in central coastal Andhra, now almost extinct and the other in the style of Sunnam Veeraiah, a great exponent of the raudees and bhibhutsa roles. In the Kuchipudi style vachika and satts tha are more prominent whereas in the Sunnam Veeraiah's style angka and vachika are more noticeable. Pamarti Seshaiyah and Chalapati, Yeleswarapu Venkatanarayana, Bhagavathala Vinsayya, Kumaraswamy, Mahankali Lasmayya, Pavumaro Ramasah and Hemas Verkatevwarlu are some of the well-known Kuchipudi Pagati-Veshala artists.

Telangana region has its own set of artists belonging to the Babys Jangan community who are adept at Pagati Veshala. They are known as Hahurupulu in Rainupulu and are similar to the styles existing in Andhra Pradesh. They are skillful in presenting Veshams like Asad, Golla Sudut. Another popular form of "Vishalu" is found in Tirupati, Chittoor, Karytinagaram and adjoining areas of Rayalaseema. It is a regular feature during the Gangamma festival to which they participate in the processions. The Veshams are more realistic in nature and are



accompanied with dayyus and drums along with occasional dancing Prominent among them are Dasu, Sadhu, Jangi Gilaka, Puli Vesham, Kumkuma Vesham, Chindadi Vesham, Stingara Vesham, Bairagi Vesham, Banda Vesham, Thoti Vesham, Dora Vesham, Matangi Vesham to name a few. With over forty Veshams in their repertoire, most of the Pagati Vesham troupes in Andhra and Telangana have been vibrant folk theatre groups.

The daruvu paddhati or the daruvu system

Some scholars are of the opinion that the daruvu paddhati or the daruvu system, which is the basis for Yakshaganam, could have spread outward from the Telangana region. Daruvu sampradayam was popular in the Orugallu region and after the Addanks, Bellamkonda fall of the Kakatiyas, many elements migrated to other Telugu speaking regions right upto Thanjavur. Somanarya, a poet who was known for his Shahaji padams, is associated with introducing the daruvu pattern peculiar to Telangana, in the Tanjore Yakshaganams. Shivarama kavi of Nellore who composed a work titled Rati Vilasam mentions in the foreword of his work that king Shahaji married Rupa Bai of Telangana who belonged to a Pingali Reddy family. Thirty artists went with her to Thanjavur, and along with them, went, several desi traditions of the Telangana region. Features like Golla sambhaashanalu were introduced in these Yakshaganams.

Melams

Performing troupes, whether of music or dance, were called Melams. The Bhagavatams, whether performed by tribals of the hills and plains, or tanners, herdsmen or brahmins, often shared a common religious culture, and, to a great extent, subject matter as well. Swapnasundari, in her book. The World of Koochipoodi Dance states, "although Brahmins were employed as priests or teachers, they had pursued other occupations like performing arts, for centuries. Brahmin entertainers were known by the generic term, Vipra Vinodulu. Such Vipra Vinodulu were found all over the Telugu speaking regions since at least, the 16th and probably earlier. Besides the Kuchipudi Bhagavathas, there are references to other groups of dancing Brahmins all across the Telugu speaking regions. If we keep the above factors in mind, it would not be wrong for us to conclude that all these song, dance and theatre traditions would have influenced each other considerably, as the similarities in the themes suggests.

The Kuchipudi Yakshaganam differed in content from it's Telangana counterpart. In fact, in the course of the refinement process, the Kuchipudi Yakshaganam incorporated more elements from the nataka systems than desi Yakshagana chandas. Therefore, scholar, Vedantam Ramalinga Sastri, rightly calls his doctoral work, Kuchipodi Nataka Vikaasam

Perini

Perini has five components garbhara, vishama, bhavasraya, kaviraraku and geetha. These contain, sequentially, nritya, nritya and finally, abhinaya Nritya Puja: After the Kumbha Harati,



the Deva Nartaki stands in pushpa - puta-karana. The priest keeps the flowers in her hand. The "Churnikas" are sung The dancer then dances pushpanjali and stands in sama sthanaka'. Then the instrumentalists perform 'ambara vinyasam'. 'Ambara' is to fill the worshipping with wind instruments like flute and mukhaveena. Following 'ambara' is the aayitha' which is a celebration of the event with instrumental music, accompanied by song in various ragas and talas. The mridanga is played in tune with the ragas and talas in a delicate manner. Then are sung the atapachari - addi and mohara in jampe tala and nata raga. The dance accompanying this instrumental music is nritta. After 'addika" "nandi' or 'sabda nritya" was performed. The 'Nandi' started with mridanga jatis and ended with the dance performed to the tunes of geethas The Nandi ended with a 'teermanam". The specific ritualistic dances concerning the religious practices were presented before "Nandi" if it were a Saiva temple, dances like Bhujanga rasa or bhujanga were to be done, and, if it were a Vaishnava temple, it was bhramara or kamala nartanum. After Nandi, Kautvams were performed followed by selected "sapta lasyas'. The worship ended with 'deeparadhana', with which the Nrityaradhana came to a close.

Gudipudi Srihari

During the 10th and 11th centuries, the Veera Saiva cult was born on the outskirts of Andhra and its scriptures were originally written in Telugu. This cult spread deep into the Telugu land and found patronage at the hands of powerful rulers. Soon the Veera Saiva cult began influencing literature and the arts. The language of the people asserted itself and there arose a class of poets and artists who gave expression to the Desi style and used only pure Telugu words and indigenous metres in their songs and poems. This movement was backed by the Veera Saiva faith. But Nannechoda, the first Sivakavi attempted at combining both the Marga and Desi styles in his works. So did some exponents of dance and music who also followed the Saivagama sastras like the Sivakavis, basing their works on various phases of Siva pooja in temples, different dancing techniques developed. Veera Saiva cult being primarily emotional, the literature, arts and dance forms reflected this aspect.

The Kakateeyas, who ruled the Telugu land with Orugallu (the present Warangal) as their capital, were Saivites. Pasupati Sampradaya (extreme Saivism) of the Veera Saiva cult gained momentum during their regime. Pasupatis, Mahesas, Veeras and Mailaradevas belong to this extremist cult and danced six times a day during the rituals. This led to the popularisation of the dances dedicated to Lord Siva. Siva Tandava is of two types, marga and desi, each again with two variations, Perini belongs to the second category. Perini is of two types those performed by men and the other by women. While the men presented this in the temples, women executed it as a court dance (kelika) and at Kalyana Mandapans when the God was in durbar. The ritual dances are virile and Nritta oriented, set to many talas. There is no place for Nritya or Abhinaya. But the Kelika has all the ingredients of a wholesome dance and is a classical form meant for the scholars and the initiated. There is a belief that this dance is the origin for the present day Kutcheri-bani of the South.



The virile classicism that underlined Perini during the Kakateeya rule began gradually to decline, with the advent of the introduction of Krishna themes in the dances. The thandava dances lost the grip and soon the Satvikabhinaya began dominating the dance repertoire. In the Telugu land great rivalry existed between the followers of Veera Saiva and Veera Vaishnava for a long time. There were frequent disturbances, Brahmanayaka of Palanadu and poet Tikkana were known to have spread a new movement - Harihara cult amalgamating both the rival groups. There exists a temple now for Chenna Kesava and another for Veerabhadra in the same compound at Macherla in Palanadu. Perini used to be performed before these deities. Some Jatis from this ancient dance, but in a diluted form, are still performed by the Veeramushti community during their pilgrimage to Kotappakonda along with gaint 'prabhas set on decorated bullock carts. At Karamchedu, a village near Macherla, there are temples built in memory of the fallen heroes of the battle of Palanadu. A jatra is conducted here every year when some of the jatis from Perini are presented as invocation to the heroes.

A three hour performance has five parts expounding 25 taler inchading the rare ones like Rajavidyadhara, Tunungs Leels, Simha Vāreeditha und Hamarada Soome popular verses in Teugn in praise of Siva, Ravana Stotras, Tripurs Samhara Stotras and Kaivarams to Panchabhoota Lingas form the lyrical part of the dance hur rendered before or in between the items. To sttain "mela pespti" that creates an atmosphere for the dance, the accompanists play mukha veens or other suitable wind instruments before the opening 'Ambars Vinyasam". The percussion instruments in combination produce a thrilling sound that prepares the artiste emotionally. "Garghara Vinyasam commences the first part of orittam which is composed in five 'yatis' (not jatis) - Dhamaraka, Pipilika, Vishama, Sama and Mridanga This dance is also called "Chandonartanam' meaning a dance set to fixed metres, Stotras to Vinayaka and Devi and a Kaivaram to Ashta Dikpalakas follow next. "Sringa Nartanam', known to have been performed by Siva during Vasantotsavam, is the subsequent item that has many intricate movements. The second part of Perini begins with the most complicated dance called "Bhramara Nartanam". This dance ends with an Ardha Nareeswara Jati. After 'Kaivarams' to Panchabhoota lingas, 'Ekadasa rudra nartanam is presented in the Geeta Prabhanda style in which the jatis in eleven different talas are sung as lyrics. 'Panchamukha Sabdas form the ultimate part of the Perini dance.

The Desi forms

The desi metrical forms like, Ela, Ardhandrika, Dwipada, Reku, Ragada etc. are found in the Telangana Yakshaganams, as we can evince from the oral, literary traditions followed and carried on by the likes of Goreti Yenkanna and others. The word, "Andhra bhaasha' was mentioned first in the Nadampudi inscription of 1053AD, in East Godavari district. The evolution of language and its formats, was a complex process, which travelled in the Telugu land under the influence of Sanskrit, Karnata, Prakrit. Paishachi, Andhra, and colloquial dialects like, Kui, Gond, Kolami, Bhilli, etc.



The oral, desi traditions used in the Yakshaganam formats had attained high poetic quality even in Pre-Nannayya Telugu. The Addanki inscription of Gunaga Vijayaditya (848A.D.) records a beautiful verse in Telugu. Its meter is Taravojja. According to eminent cultural historian, Arudra, Dwipada was born from Taravojja. He defines desi literature beautifully, as, "poetry of the simple mind, in vital touch with nature, expressing itself in sharp, brisk lines, touched with colour and animation. Thus, we can conclude that the language, literature, song, dance and theatrical techniques of the Telugu people are all inextricably linked together. Taking birth in one region, they traced a long journey, spanning many cultures, tradition and artistic expressions.

Devadasi Traditions

Anuradha Jonnalagadda states in an article, while referring to the devadasi traditions, that each region of Andhra(composite), had its own performance speciality. The artists from Konaseema and Siarkar districts used to perform abhinaya sitting down, whereas, those from Nellore and Chittoor used to do the same, standing. There are many references to interactions between the Kuchipudi Bhagavatas and the Kalavantulu, or Devadania of Andhra and Telangana regions.

Kuchipudi Bhagavathulu

The Kuchipudi Bhagavatas were touring performers. The genus of their dance them was love occurred in a particular region, but the interpolations, growth and development of the style would be an influence of several interactions. For example, they developed their Pagati Vesham techniques from the performers of Gaddipadu, to the course of their travels, they included themes of socio-political issues in their librenos. Veshams like Fakeer Vesham, Chencho Vesham etc. could have been a result of their tours to the Telangana regions, or the "Nizam region as they often termed it. One of the most evident linkages between the Telangana rulers and Kuchupudi, is the granting of the Kuchipudi agraharana or village to the Bhagavatas, by the Nawab of Golconda, Abul Hassan Taneesha, after he witnessed a mesmerising presentation by them. The skill of the Kuchipudi Bhagavatas lay in, refining and honing all these formats into a comprehensive and complex dance system, which we know, today, as Kuchipudi. Traversing from Sanskrit Rupakas to Bhagavatams, Kalapama and Yakshaganams, the style evolved into the solo and then, the Nritya Natika or the dance hallad formats.

Kuchipudi with the evolution of the solo tradition.

The three stalwarts Chinta Venkataramaiah, Vempati Venkatanarayana and Vedantam Laxminarayana Sastry- had emerged as the leading spirits of the destiny of Kuchipudi speaks of their pre-eminence in their respective areas of specialization. The eldest among the three was Chinta who had found a viable alternative to the Kalapam tradition, by expanding its structural potentialities into a multi-character Yakshaganam, which was itself a new entrant into the



classical frame- work. With different models before him, he could easily mould a classi- cal structure for it which had since become the sine-quo-non of Kuchipudi artistic excellence. It is commonly believed that the Kuchipudi art belonged to the Bhagavata tradition and the Devadasi art to Karnatakam or court style. In one way one catered to the general public and the other to the discriminating few. Lakshmi Narayana Sastry, having specialized in Bhamakalapam was more akin, performatively to the lasya style.

He was also exposed to the Thanjavur style of the Bharatanatyam having toured the south early in life. It was said that he went after his marriage, in search of fortunes to the south and was greatly disappointed for not being able to study under a guru in Thanjavur. Details are not known, but his disappointment turned out to be a boon to Andhra and to Kuchipudi art. A major change occurred in the fabric of Kuchipudi with the evolution of the solo tradition. As performers of various regions, especially women performers began to enter the Kuchipudi area, the solo repertoire became the need of the day. Some of the Kuchipudi gurus, themselves brought about this change when they started teaching female performers. Gurus like Vedantam Lakshminarayana Shastri, Bhagavatula Vissayya, Tadepalli Perayya etc, made significant contributions to the solo repertoire of Kuchipudi. In the course of this change, Kuchipudi and its practitioners travelled in different directions like Andhra, Telangana and the Madras Presidency

Eminent gurus like Natanija Ramakrishna who were inspired under stalwarts like (Vedantam Lakshminarayana Shastri, made Hyderabad his home from 1956 and taught extensively from here. The fight for classical acceptance for Kuchipudi was spearheaded by veterans like him, with Vissa Appa Rao, Hands Kanakalingeshwara Rao and others with Hyderabad as headquarters for interactive discussions with the Central Sangeet Natak Akademi. The first ladies of Kuchipudi, so to speak, Uma Rama Rao and Sumati Kaushal were trained under both, Vedantam Lakshminarayana Shastri and Nataraja Ramakrishna, made Hyderabad their home

Stalwart gurus like, Vempati Pedda Satyam and Vempati Chinna Satyam moved towards the Madras region, but many students from the Vempati fold settled down in Hyderabad and established institutes and pursued the practice of Kuchipudi. Noteworthy amongst them are Sobha Naidu, whose reputed institute, Kuchipudi Art Academy has produced number of skilled practitioners of Kuchipudi. Anuradha Jonnalagadda is a practitioner as well as a respected academic. Three most eminent natyacharyas have been primarily responsible for the growth and propagation of Kuchipudi in Telangana. They are, Guru Bhagavatula Ramkotiah, Guru Vedantam Jaggannadha Sharma and Guru Yeleswarapu Surya Prakasa Sarma.

Satya Bhama in Bhamakalapam

If Usha brought him initial fame, it was with 'Satya Bhama' in Bhamakalapam that Satyam was often identified. It is interesting to hear from him that within the state people liked his Usha and outside the state it was Bhama. But he said that he liked both the characters and



was comfortable in both. The other roles that be performed with clan were Deva Devi in Vipra Narayana, Mohini in Mohini Rukmangada, Sasirekha in Sasirekha Parinayam and Gollabhama in Golla Kalapam. These Yakshaganas and Kalapas are the hallmark of Kuchipodi artist's genius. Satyam did not do the roles of Sita in Ramanatakam and Chandramati in Harischandra. He felt that these two characters were too humble and subservient. But each of the other roles was a dominant one and reflected one specific aspect of feminine ethos. Bhama is vain, envious, jealous and proud. However, she has been the darling heroine of the Telugu people who replaced the docile Radha with this authoritative, valorous and undaunting Satya Bhama There are half a dozen epic narratives in the Kavya literature based on her story and she has been immortalized in prabandhas like Parijathapaharanam Similarly, there is a sizeable bulk of writings in the Yakshagana literature, the most important one being Narayana Teertha's Yakshagana with that name. In a way, the Telugu people took her as an idealization of female perfection and a representative of the strong, self-willed housewife

Sarvam as Gollabhana

The Kuchipodi artistes also fondly cherish the role of Bhama. No other character in Kuchipudi repertoire presents a challenge to the actor's multi-leveled skills as Bhama is often pointed out, the role offers great scope for exhibiting all facets of srimparabhinaya, especially of the ashta vidha nayikas. It is a classic role. Satyam's only physical stature (though he was once slim) never came in the way of portrayal of the character. Once he donned his makeup and entered into the character, his external appearance mattered little!

Conclusion

Traditional forms of temple dance is a great way to improve your balance, co-ordination, muscle tone and cardiovascular fitness. Not to mention, it is a beautiful and tranquil experience that everyone can enjoy. There is a reason classical dance is such a basic form of expression and culture. It is the perfect way to connect with your emotions, learn co-ordination and learn movement skills and build strength and stability in your body. With classes available virtually any day, traditional temple dance is a great way to get your mind and body working together in harmony. This traditional dance is usually performed in classical music and typically features elaborate costumes, lavishes sets and dramatic movements. Traditional temple dance is often considered is one of the most graceful and aesthetically pleasing dance forms globally. It is an excellent way to experience the intricate details and beauty of traditional Indian Culture.

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