Chapter 6

Technique Of Andhralatyam
Numerous descriptions are found in ancient Telugu literature about Nritta, Nritya and Natya and about the Natyasalas and Nrityasalas. Almost all the Telugu poets described dance styles that were in vogue in their times.

According to Abhinava Darpana, Sangita Ratnakara and other medieval dance treatises dance is divided into three distinct categories viz., Natya, Nritya and Nritta. Here Natya corresponds to drama and Nritya to jesticulation when it is performed to the words in a song. Nritta corresponds to pure dance in which the movements of the body do not express any meaning or bhava. The above three divisions are again subdivided as Tandava and Lasya. According to Abhinava Darpana the sweet and graceful dance is Lasya, the majestic dance is Tandava. Nritta consists the movements of body - limbs and the performance of exhibiting the meaning of a song is Nrityam. Performance of Natakam (Drama) or dance drama is Natyam. Pure dance i.e., Nritta is known as the Rasabhavahina by ancient scholars. Nandikesa and others mentioned Nritya as 'Rasavyanjakam' the Nritta* also is explained as Rasabyanjaka by contemporaries. Hence the technique of classical Indian dancing can be classified either under Nritya, Nritta, Natya, Tandava or Lasya i.e., Sukumara. The terms are also prevalent among practicing dancers of North and South and from East to West. We find that dancers speak an identical language of basic technique, even though there are significant variations in interpretation.

The term 'Technique' can be explained as the method of doing or performing especially the arts. (Oxford advanced learner's dictionary of current English - A.S. Hornby. Bombay 1991 page 1319). Technique means method, skill, artistry, procedure, usage etc. The method or a procedure followed by the artistes of dance can be called as dance technique.

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* "NaatavandiNabhabhapanLasya Thandavarnatvam
Sukumarantu Tullava muddhatam Thandava Vaidnath"
Lasya Natvam Lasyam Nrittuvam Lasya Natvam
Thandava Natvam Tandava Nrittuvam TandavaNritvam"
* Rasa Yajyakam - HavingRasa(Sentiment)
Chikkulu

Exercises - Samu
Dance is an imitation of nature. So several technical aspects like hastas, charis, gatis are named by the authors of dance treatises after certain animals or things around us. For example Padmakosha hasta, Simhamukha, Ardhaachandra hasta etc. Mayura gati, Maralagati, Vyaghra gati depicts the gaits of animals.

The Nritta technique of Indian dance is according to the law and methodology of human movements. The sculpturesque quality of Indian dance does not need any emphasis, but it must be understood that the pose or stance in the dance is the most important.

As in the other classical dances of India Andhranatyam also consists of Nritta, Nritya and Abhinava. The Nritta part which is considered as the most important aspect of any classical dance, is practiced in the initial training as adavus, adugus and jatis in later items like Vinayaka Kautham, Additacari Vinyasam. Though the three aspects Nritta, Nritya and Abhinava are given equal importance in exhibiting padams, javali’s poems and the daruvus of Navajanardana parijalam the Satvikabhinaya dominates. Nowadays the dance training commences with adavus. Previously the samu was a necessity. I started my dance practice with samu and Moggalu etc. under Smt. Saride Manikyamma. My classes early in the morning for the practice of Samu, Moggalu and adavus also to learn music. In the evening, I used to practice dance items. But at present the Adavus are taught to the students directly. There are many different patterns of Adavus in Andhranatyam. The basic position is Sama. From here the body is made to move. It is also known as Sasthavam. Holding two Ardhaachandra hastas on the waist standing in a straight line with feet in equal level is called ‘Sthanaka mandala’ by Nandikesa and it is synonymous to Samapada Sthanaka of Natyasastra.
The Nrittaratnavali dealt with 'Sausthava'. The body is to be kept in straight line without bending, stretching too much or trembling. All the limbs are to be kept in normal position or relaxed slightly. There can be a slight movement in the feet. The raised chest, neck, waist, head, elbows and shoulders are to be kept in a straight line.'* Jayapa says that 'Sausthava' must be practised during exercise and that without 'Sausthava' an artiste cannot appear gorgeous.'**

Nritta is the main aspect to construct the technique of any Indian classical dance. The Nritta aspect has to be understood as a technique of human body movement. According to Natyasastra terminology one may say that all the major limbs (angas) and minor (Upangas) limbs are utilised in Nritta.*** Chapter VI, 7 and IX of Natyasastra contain detailed analysis of the movements of major and minor limbs (the Angas and Upangas). This is followed by a discussion on basic stances, the stha-nakas, the combination of the primary movements, such as charis, mandalas, karanas etc.**** The classification of the head, hands, breast or chest, side (waist) hips and feet constitute the major limbs (angas). The shoulders, arms, back, belly, thighs. The calves, wrists, knees, elbows are prayangas and the eyes, eyebrows, eyelids, cheeks, nose, jaws, lips, teeth, tongue, chin and face, ankles, fingers, palms etc., are upangas.***** The angas and the upangas are utilised in both Nritta and Abhinaya technique. Nritta hastas are also mentioned in Natyasastra, Abhinaya darpana etc. The performance of Nritta, Nritya which consists of Adavus and

*7 SpruvatvArdhachandrakaiva panibhyam Samapadatavah! Samam rekhataya Tishhitat suaktiv)tana naikama mandalam!
7 Yatra nangali trnssam Narikhararanacandram! Varanatvyaavamhola padam vikshah Samamata!
Samakanta Kali Sinha Kurpara am pravayate! Sanshva tam Sanshava samanidhi vaavama go evam!
78 Santaram Sausthave vatah Karvo vyavama karibhihi! Sudhokasthenaahunmo naiv niitma na sabhate!! Nrittaratnavali
Saushtavam - A beginning Posture

A Peculiar stance used in Andhranatyam

Starting Movement of Di-Di-Tei Adavu

Feet are in Sama Position

Peculiar standing Position used in Andhranatyam
Adugus, jatis Tirmanas. These are executed in five varieties of geometrical movements of the body and hastas. These movements are invariably in 45, 90, 180 and 360 degrees. (Pictures are showing the possibility). The movements of the body are in triangles, circles and half circles. 

Mrs. Kapila Vatsayan explains this thus. “The Indian dancer is not concerned with musculature of the human form, but rather like the sculptor, takes the joints and fundamental anatomical bone structure of the human form as its basis. From such a basis the dancer strives to achieve absolute form, since the muscles cannot suggest absolute form and create abstract geometrical patterns easily. The different parts of the body and their respective movements have been analysed from this point of view. It is from the key joint of knee, hip and shoulder that a movement emerges in both the lower and upper limbs; the neck joint is the pivot for movements of the head and face. ”

The dance technique which has three aspects as Nritta, Nritya and Natya is with its divisions of Tandava and Lasya developed under Natyadharmi. where we can witness the predominance of graceful gesticulation and it can also known as suggestive dance or stylised dance. Where is an attempt to exhibit the emotions in an natural,graceful manner is Lokadharmi. The dance technique follows the Natyadharmi and Lokadharmi. The distinctivity will be in the training system. Nritta technique and they vary with regional influences.

The Basic adavus in Andhranatyam are called as Tattu-Adavu, Natu-Adavu, Kundu-Adavu, Jaru-Adavu, etc. These are explained with the help of sketches with positions and movements. As I mentioned earlier about the Sausthava and Samapada is the first stance, the second position is known as ‘Ardhamandali’ or Ara-mandi. In this position the knees and feet are out turned with well balanced body by bending it suitably. ”The movements of Angas, upangas and pratyangas comprises of various body movements and various adavus are devised depending on these movements. Adavu is a fundamental
Hand movements in various Angles
dance unit where hands, feet, head, eyes and other parts of the body move in a co-ordinated manner. Adavu is a generic term used for any body movement. The dance movement using both hands and feet is called Karana. Karana also represents a combination of various sthanakas, Charis and Nritta hastas. Therefore Karana also becomes the basis for adavu. In order to achieve anga suddha ie., purity of movement, an adavu has to contain four Lakshanas (signs) viz: Sthanaka (Stance assumed at the beginning and ending of an adavu), Nritta hasta (hands used in the performance), Chari (Movements of hands and feet) and Hasta Kshetra (position of hands) throughout the performance.

ADAVUS of Andhranatyam:

At the beginning, the practice of Adavus an artiste has to learn the ‘Vandanam’. Namaskaram (Vandanam) to Lord Siva by reciting ‘Angikam bhuvanam yasya’, Namaskaram to Guru by reciting “Guru-brhama- Guru Vishnuh” and Bhuvamnam by reciting ‘Samudra Vasanedevi:- after the recitation of above three slokas moving the hands around the shoulders and above the head traditional Namaskaram is taught to the students which depicts the meaning thus: "making my body a flower I offer this dance to the gods and I pray the gods, the Guru and the Audience" (Dr. Nataraja).

1. Tattu-Adavu: Standing in Ardhamandali position both feet (Right and left) are alternatively lifted and stamped on the floor. This adavu gives strong base to continue in Ardhamandali position where the knees and feet turned outside with the reduce the body height. It also makes the legs strong. First it is to be performed by holding the ardhachandra hastas on the waist and then with extended arms with pataka hastas. These are also practised in Jaatis, with Tisra, Misra, Caturasra, Khanda and Sankirna rhythms.


2. Ta - Ta: Two beats with each foot Tei - Tei
Sthanakas
3. Ta-Ta-Ta - Three beats with each foot. Tci-Tci-Tci
4. Ta-Ta-Ta-Ta - Four beats with each foot. Tci-Tci-Tci-Tci
5. Ta-Ta-Ta-Ta-Ta - Five beats with each foot. Tci-Tci-Tci-Tci-Tci
6. Ta-Ta-Ta-Ta-Ta / Ta Ta Tei Tei / Tei Tei Tei - The third beat is absent here
7. Ta-Ta-Ta-Ta-Ta Ta Tei Tei Tei/Tei Tei Tei / Tei Tei Tei Tei - First four beats are in slow and other three are in double the speed.
8. Ta-Ta-Ta-Ta-Ta-Ta-Ta-Ta Tei Tei Tei Tei Tei Tei - Tei Tei Tei - The third beat is absent here

Stamping the right and left alternatively; with nine beats for each foot.

Tattuta means to beat. In the Bharatasaram ‘Taadita padam’ is equivalent to this.

“Padadvaye neikada cettadyatetaaditam bhavet”

“Beating the floor with the feet is known as Taaditam.” It is also mentioned in Natyapradipa a Bharatasstra text written by Sri Lepakshi Venkatanarayana Kavi. In this he mentioned 32 varieties of adavu patterns which were in vogue in his time (1900). Some of these adavus with variation of hand gestures are similar to the adavus of Andhranatyam. Tattuadavu is similar to ‘Tattu-Jaggadava’ of Natyapradipa. “Tattu Jaggadava” is defined as the beating of the feet by bending the knees side ways and keeping the feet a part at a distance of a ‘Jaana’ or Span.

This adavu is also similar to the padalakshana “Talaahati” as mentioned by Jayapa in his Nittaratnavali. The ‘Tattuadavu’ is the basic unit for the other adavus which start with the Ardhamandali position and stamping of feet to creat various patterns.
II. **NAATU-ADAVU**

A. In Telugu 'Naatu' means to plant, or to pierce. The word depicting that the heel of the feet is stamped like planting. Tin's aduvu is done with lifting the leg from Aramandi stamping with the heel in an extension and the other leg is bent with Hat foot and the extended leg is again brought to the same place and the same movement is to be repeated with the other leg. Then the first (Right) leg shifted to the back side of the other leg and the beat is with toes and then placed with a stamp at the native place. The movements are repeated with the other leg. This has rhythmic syllables as "Teyyam datta-teyyam-taha".

B. There is another 'Naatu-Adavu'. In this movement of the legs is in crossed position. It is nearer to the desisthanaka mentioned as Paravrittam by Jayapasanani in his Nrittaranavali. The feet are crossed one heel facing the big toe of the other and the other heel facing the little toe.

The second part of the Adavu NR in which the foot is placed crossing the other behind it. facing the big toe. towards little toe and the two heels touching each other. The Natu-adavu is practised in various patterns; i.e., side ways front side, etc. These are used in Nritta and Nritya items.

III. **DIDITEI - AUVU:**

This is a common step and used in almost all Indian Classical dances with slight variations. In Andhrana-tyam technique these are practised with two legs and also with one leg and feet. In the constructive Nritta pattern it is practised with both legs thus; the

"'Susrudam Tukaman Bhoomi Tatenavati Talakehat: Nrittaranavali?" Chapter"
Mandala Sthanakam

Crossed Feet - Dittei Adavu - Used in Navajadalaman

Ardhamandali - Out turned Knees and Feet

Starting Position of Dittei Adavu
Ice extended sideways and stamping with the heel for the syllable 'T)i' and the other is 'D)i' stamped with the flat foot and the extended foot is brought to the original position by a stamp on 'Tei'. This adavu pattern is practiced in various types with several combinations of hand gestures and various positions of the feet. These are also used with other patterns.

a. This adavu in Bhamakalapam is to be done with one foot - 3 beats di, di tei with one foot, the foot extended and the 'di' stamped with heel and with a movement to the back another 'di' is stamped and the foot placed at with a stamp in the beginning position.

b. This adavu also done by crossing the feet front side and back side of each other.

c. Tei diditei - tei is a stamp with flat foot, crossed foot etc (Front and back sides).

d. Plain stamping combined with diditei (side ways diditei).

e. Crossed foot front side and the side ways diditei.

f. Rack - crossed foot with the combination of and the sideways diditei.

g. Leg lifted and crossed at the knee of the other leg and the beat will be with flat foot and diditei is done with the lifted leg. This can be done with a jump or without a jump.

h. Other one is with a silent lift of the leg for 'Tei' and 'did-itei' is same.

i. Tei-Tei-diditei: All above mentioned varieties are practiced with two beats.

J. Tei-Tei-Tei-diditei: same as above. The hastas like Tripataka, pataka, alapallava, Katakamukha etc. are used in basic training.

IV. DITTEI - DITTEI-KUNDU ADAVU OR KUPPI:

This is a distinctive adavu pattern with a slight jump on both toes followed by stamping of both feet together. There are a number of ways to execute this adavu. Padmakosha, Katakamukha, Ardha Chandra and Tripataka hastas are used while this beautiful movement is executed in Ardhamandali with extended arms and bent arms close to the chest.
Another type of this adavu is to be practised with crossed legs and feet. This is used in Dasavatarams and also in the Navaja-nardana Parijatam.

1. Dittei - Dittei
2. Dittei - Diditei
3. Dittei - Dittei - diditei

Dittei adavu is similar to the description of ‘Desipadam’ - (Kramataditam) in Nrittaratnavali. By standing on the both toes of the feet and stamping by making sound with the sole of the feet is called Kramataditam.²¹

V. TATTEI- TAHA- DITTEI TAHADAADAVU:

The Tattei taha adavu is to be performed with a stamping of the right foot and then the left foot followed by a jump on the toes and stamping of both the feet together. The alternate beginning of the adavu brings a good balance in exhibiting the different complex rhythmical structures of the extended arms with pataka, sikhara, kapitha, Tripataka and Katakamukha hastas. This adds grace and beauty to the performance.
VI. JAARU A DA YU: (Gliding or skating movements):

‘Ta-dit’dittei; Ta-dit-tteyya’ are the syllables for this adavu. It is used in both nritta and nritya. This adavu begins in Ardhamandali position with stamping of the flat foot and the leg moves to a side with a gliding movement and rest there for one beat then the other leg corresponding to the first leg crossed back and stamped with toes and then first foot is stamped, then the same movement is to be continued with other foot. This adavu is done to make circular movements and to cover the whole stage. But the basic training of the adavu is given at one place. This Jaru adavu is performed with the help of Pataka, Ardhachandra, Katakamukha and padmakosa hastas with extended and circular movements of the arms.

Other type of Jaaru Adavu is to glide with the feet towards front and side ways, another one is to make the foot to glide side ways and the other foot also moves correspondingly to it. The Jaggu Jaaru adavu which is defined by Lepakshi Venkatanarayana Kavi in his Natyapradipam is similar to this Jaaru adavu. It is defined thus "the holding a hand above the head with a beautiful movement of the neck and both feet moved at a time is Jaggu Jaaradava *22. These gliding movements are practised and performed in several varieties. Predominently, these graceful movements are used in Nritya.

VII. MANDE A DAVU:

Mandi means to kneeling down. The Mande adavus are practised in Mandala sthanaka. The adavu begins from Mandalasthanakam.*23 These mande adavus practised in several varieties with different movements of legs and arms. At the beginning of this mandate adavu a slight jump on the toes is necessary and then sitting on the heels for the other following movements of the legs and arms.

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* Mandalam: This is sitting position where the feet are turned side ways and heels raised and the body rests on the heels with, outturned thighs and knees.
1. Complete sitting position, Tehista, Tehista, Tehista. Tehista
2. To start with sitting position then legs and arms extended adavu, Tehista Tajham
   - Tehista - Tci.
3. To start with sitting position then making circular movements are the varieties in
   mande-adavu. These are generally practised in Tirām and Misram. Tehista -
   Tajhem - Tci - Tirugudu tci.

VIII. JAATI-ADA VI:
1. Takita - Tirsam - 3 beats
2. Taka-Takita - 5 beats
3. Takadhimi Takajhanu - Chaturasram - 4 or 8 beats.
4. Takita-Takadhimi - Misram - 7 beats
5. Takadhimi - Taka - Takita - Saṅkjñānam - 9 beats.

IX. UTPLAVANAS - JUMPINGS:

a. Utplavans or jumps are practised with a lifting of both feet back side and making
   a jump by touching the hips with the heels.

b. These jumps are practised jumping on both the sides with stamp-ing a foot and
   bringing other foot up with a jump and crossing the other foot.

c. The combination of utplavanas, mande adavu and the Bhramarics create several
   types of these adavu patterns.

X. USI ADAVU:

Stamping the foot against the beat is usi. These adavus are used in Nritta, Nritya
and to move to front, back and side ways in presenting Tillana and Varnams.
Crossed Feet - a variety of Di-Di-Tti Adavu

Crossed Feet used in Tarangam

Moving with Heels - A Basic Adavu

Ginatom - Raising a Foot
Other Foot follows the first Foot
XI. MUKTAYIA DAYUS & TIRMANAMA DAYUS:

Muktayi leads a dance item and Tirmanam indicates its finish. Muktayi used while starting a Nritta piece and Tirmanam is performed at the end of an item. 

A. **Muktayi Adavulu**:
1. Ginatom
2. Tei Ginatom
3. Tei Tei ginatom
4. Kitatakatei
5. Tei Tei ginatom
6. Tadi Tadi tei ginatom etc

B. **Tirmanam adavulu**:
1. Kitataka Tarikitatom - 3 times
2. Tadhim ginatom - 3 times
3. Tadigatom Takatadigatom - 3 times
   Takadhiki tadigatom

These tirmanams are practiced in angular movements of arms, circular movements of arms and circular movements of the body.
XII. The last adavus are practised in three types in sama position and aramandi position.

1. Taka Taka Taka Taka - stamping the feet alternatively in sama position.
2. DhigiDhigiDhigiDhigi - stamping the feet with toes alternative! in Ardhamandali position.
3. Dhrugu Dhrugu Dhrugu Dhrugu - Stamping the heels alternatively in sama position by raising the front part of the feet. As explained above there are XII patterns of adavus in Andhranatyam at present. Some of the adavus are also used as aduguulu. The difference between adavu and adugu is simple. The adavu in Nritta patterns is followed by the Nritta hastas and is very systematic in presentation. Adugu is used in Nritya where the feet follow the tala, laya and the hastas depict the meaning of the words of the song. The adugu means a natural step. According to Dr. Nataraja Ramakrishna, adugu is normal walk or natural step, generally used in nritya to depict some meaning and the Adavu is a complete scientific movement in a combination of chari, Rechaka, Nritta hasta, used in pure dance items. Basic training of foot work in accompaniment of arms and other body limbs is necessary for learning the items of Andhranatyam.

REPERTOIRE OF ANDHRANATYAM

Reperoire which has to be pronounced as repertwar which means a stock of pieces, plays, operas etc. Mandalam: This is sitting position where the feet are turned side ways and heels raised and the body rests on the heels with, outturned thighs and knees. Andhranatyam is a female oriented Lasya dance tradition containing three traditions viz. Agamanartanam, Asthananartanam and Parijata Prabandha Nartanam. In olden days the

Kumbhaharanam auspicious lamp used to offer to the main deity in the temple. Now the performance of Andhranatyam begins with the offering of the 'Kumbhaharanam'.

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order of performance used to commence with a Kutupam. The orchestra artistes used to enter the stage and stand in an order which was called as KuUiipam. Then the members of the orchestra used to set their instruments in a 'Sruti'. All the instruments in harmony with each other was called as melaprapti, melavimpu or melanam means to unite the sounds of various instruments. After the melaprapti the dancers used to enter the stage. Then a Rage (melody) used to be played on a mukhaveena or a Hille or any other wind instrument. It was called 'Ambaram'. Then the singers or Nattuvaralu used to sing some mridanga jatis in samagati which was called as 'Ayittam'. Then the Churnikas were used to be sung by the artistes. Then the dancer had to submit pushpanjali (offering of flowers) then sabhavandanam, then only the dancer used to tie her ankle bells, after that she never paid the sabhavandanam. This process of Kutupam, Melaprapti, Ambaram and Ayittam were observed up to the early 20th century. The above process was strictly followed and it depicts the discipline of the artistes of those times. Any dance performance in the above process creates a 'Rasanubhuti' says Dr. Nataraja Rama Krishna. All the classical dance artistes of India follow a similar invocation that is the above kulupam inyasam.

The distinctivitv of Andhranatyam is the process which depicts the old tradition to suit the modern stage. With the harmonious base of the orchestra the singer today sings Ganesha Stuti and a Narayana teerthas tarangam ' Puraya Mamagamam'. Then dancer enters the stage with Kumbhaharati in her hands while the singer chants the 'Ayittam' (Mridanga jatis) and the dancer offers kumbhaharati to the gods. This is followed by a churnika and pushpanjali, Bhuvandanam and then an invocatory item Addi Mohara or Additacharivinyasam, which is also known as alarimpu performed in Khandam, rendered

20 Aluru - A flower, blossom. Tothine, glitter, be splendid etc.
21 Maruchu - to please, gratify
22 Marubona - A woman
23 Alarun - Farelone etc.
24 Aluru vinata - He who has (i how ) flowers - Cupid - ( I Brown - Telugu to English) - Literary - p 88.
Kumbhaharati Performance
in Nataraga. Kumbhaharati * is an identity of Andhranātvaṃ. Alarimpu or alarinchu means to please. Alarim in Telugu is to shine, blossoming of a flower etc. This item consists of various patterns of Adavus and is performed to please God and the audience. This is a Suddha Nṛttta item (Pure-dance) depicting the blossoming of the artiste for future item. It does not contain any Rasa or Bhava but pleases the audience with its distinct quality of performance by the movements of the dancer. The first part of the item leads with a muktayi.

**MUKTA VI :** Tadhit Jham Tarita  
Dhit Jham Tarita  
Jham tarita  
Takadhit Jham tarita  
dhit Jhum tarita  
Jham tarita  
Tadhit Jhamtaritarn |  
Takadhit Jhamtari tvi |  
Tadhit Jhamtari - Takadhit Jhamtari  
Takanaka Jhanu  
Takadhi Tadiginata Taka tadiginata  
tadiginata diginatayginatom

Second part of the item is known as `Addi` or Additachari vinyasam.

1. *Tam ta te ter ter jayadattam*  
   Todigidom todigiodam dam dam dam  
   dam dam dam dam dam!  
   Dam dam takadhikitata tadiginatom!!  
   Todigidhim- todigidim dim dim  
   dhim dim dim dam dim dhim!  
   dhim dhim takadhikitaka tadiginatom!! *29*  

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2. Tarn ta tei tei - Tei jaga dattam !
   Todigi dam todigi dam dam dam
   Todigi dhim todigi dhim dhim dhim
   Todigi dam dam todigi dam dam
   Todigi dam - todigi dhim!!
   dam dam takadhiki taka tattomta doddo
dham dham dham takadhikitaka taltomta doddo
dam dam takadhiki taka
dham dham dam takadhiki taka
Tungaku takadhiki tongutaka tadhginatom!!
Tam ta teitei teigajaddattam!!

MOHARA: Titititei- Kitataka titittetei
   Todigidam dam - takadhiki taka
   Tungaku takatom - Taka torn
dhigitunga, dhigidhitiaka tuntga taka taka tonga!
taka taka tonga tonga torn torn tonga!
torn torn tonga tonga - 3rd speed
takkatom - dhimi dhimidhim dhim doddoddo!
Tadiddo - dhimi dhimi dhimi dhimi doddoddo!!
Takato dhimi dhimi dhimi
Todigi to dhimi dhimi dhimi
Dam ginatom - dam dam ginadhim
Takato dhimi dhimi dhimi todigito - dhimi dhimi dhimi
Dam ginatom - dam dam ginadhim!!
Dadiddha didda dhittanga
todigidham - dam dam.....
Tititititei Kitataka titittettei!!
TIRMANAM: Jhum Jham dhirgudu dhinna dhinna kitataka dhinna dhinna kitataka
kitataka kitataka kitataka Dhinna kitatak
dhirgudu dhirgudu dhirmu dhim,
Taj ham - Taj ham
takadhiki tadigidinata,
ta ka tadigidinata
tadigidinata
digidinata - 2 times
ginatom - 2 times
Taj ham - ditittei, ditittei, ditittei ditittei- 3 times
tei tei ditittei tei tei ditittei tei - 3 times
tei dhirmu tei!
Tarn ta tei tei tei jagadattam!

Addimohara is the warming up dance item for the performance. This is a worship of
the stage, a kind of Rangapuja, while pushpanjali is the offering of (lowers to God. The
basic attitude of these items is obeisance to God and it is used to be performed in a temple.
The second item in the repertoire is Vinayaka Kautam is also known as Kausthubham. It
consists of Mridangajatis to a musical notation. Kautams are written in praise of Vinayaka,
Siva, Vishnu and Lakshmi or any other GOD or Goddess. These are composed in special
talas like Vinayaka, Rudra, Lakshmi, Simhanandana, Garuda etc. The Nritta is composed
to the Guru. Laghu and plutha of the praticular tala. Vinayaka Kautam is given more
prominence in Kautams. Vinayaka, the Lord of obstacles, who protects us from all
obstructions in our endeavour.

The Vinayaka Kautam composed in Vinayaka tala has the 72 matras. The talangas are
Ga, Ga, Ga, La, La, Pa, Ga, La, La. Pa. “Ga is the Guruvu of 8 matras. La is the Laghuvu
is of 4 matras and the Pa is the plutham containing 12 matras. i.e.,

<table>
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<th>Ga</th>
<th>Ga</th>
<th>Ga</th>
<th>La</th>
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Total talal letters are 72. The present day Vinayaka Kautam is rendered in Sankarabharana ragam. Every Kautam has the five Angas. 1. Sulu Vinyasam. 2. Tatkaram. 3. Tahanajati, 4 Kautam (Main part) and 5. Tirmanams.

The Dancers body should move at the beginning lightly like a (lame of lamp which flickers when there is a gentle breeze. Then the eyes, neck are to be moved to depict the Sulu Vinyasam. The mridanga notation is used for the Suluvinyasam is, thus,

1. Titittei kitataka titittei
   Dittei Dittada - dattat ttaham!!
   Tattanutakita kitataka
   Tori Torikundakuku
dhittimta diginatom
dhigi dhigi dhigidhigi
dhi teyya tei!

2. Tatkaram:
   Tala fa tatta - TaJ ham tatta
   Tala dhi dhi - torn torn nanna
   Tadhkitataka Takkitaaka
   Dhikkitataka torn kilataka
   nam kitataka too dhim!!

3. Tahanajati: If sounds of a mridangam are produced with musical notations as a veena they are called as Tahanajati.

   Jati:
   Tadhim datari tadana jhanumtari
darchi namtari rehina namtari
   namtari kumtari kumtari kumtari
   Tadana dhanam jhanutam dhimitam jhanu
taha la natadhimijaganago
   namta kumta rumtahatarenkina
After performing the above three parts the next part which is known as ‘KAUTAM’ is to be presented by tirmanas.

Vinayaka Kautam - composed in 72 malras

Vinayaka tala:

G(S) Takkitataka lei; Dititte i
dittidittadatta tahant
G(S) Dattanutakita kinatonga dhekkutam
tonga, nangita kitataka, nangita kitataka
namgitakitataka
(i(S) Dhimitim mutakita kinatunga
dhekkutam tonga- Ta tangi tang; Kitataka
L(1) Dhikkitom - dottam dirgudu torn torn
L(1) Dikkumtari- dhikkitata kitataka
Dhikkitonga - Hari bara

P( ) Karimukha Vigna Vinayaka
Venakati(ta) Harulava Ganapati
Je je jekkitanotarikidhem
jeje jekkita

JH. Kaivaniin: This is a musicpoetry. In this the mata has the longjatis and musical instruments with mathematical order.

Mus. The name of the Sahitya part in musical scriptions; Sangita Sahasthakeundika p. 102.

Kautam consists some literature in praise of Clod (Devara ganapati, Hari hara Karimukha etc), but the dance is performed in pure Nritta. The Sahitya is not presented with Angikabhinaya. i.e., mimetic action. The tirmana jatis are performed in Aditala i.e., in Samam. Five jatis are used to performed previously, presently three or two tirmana jatis are performed.

The third item is Kaivaram* which is also an applause in praise of Lord Siva or Vishnu. His consists of Nritta and Nritya. The mimetic actions depicting the bhava of the Stotras are introduced in this item. Generally these stotras are written in the praise of Gods and also of Kings. Asthadikpala Kaivaram also composed by Dr. Nataraja Rama Krishna. The
The performance structure of the Kaivaram is stotra which is followed by a jati and at the end by a tirmanajati. Now, Andhranatyam dancers perform two Kaivarams Siva Kaivaram and Vishnu Kaivaram. These compositions are similar to kautams. The difference is the stotra in kaivaram is exhibited with mimetic actions in devotionalemotion, but in Kautams pure nritta patterns are executed. These are temple ritual items which are performed in great dedication and devotion.

To please the Gods I lindus recite Bijaksharas like Aum, Aim, Hrim, Sreem. When the Bijaksharas are rendered in a special manner a divine power will be generated. In the same manner the mridanga notation are set in a Kautam to please the Gods. To depict the five elements, the panchaksharis, the Pancha pranas the Additachari is composed in Khanda gati i.e., in five letter metre and Kautam is composed in five angas. The three items of the first part of the Andhranatyam repertoire pertain to Agamanartana sampradaya. These items are the special compositions and were performed in temple rituals.

The second part of the repertoire is the Asthana Sampradaya. In this, the selected items like Adhyatma ramayana Kirtanas, Tarangams, padavarnams, Paḍams, Javalis, Sallamjatis, Slokas. Sabdams and Tillanas etc., are performed. Kelika, Asthana nrityam, Karnatakam, Katcheri, Darbaru are the synonyms used for the performance on the Kalyanamantapa of a temple or in the court of king. The performance is similar but the basic attitude is different. Asthana Kelika in a temple is different. Asthana Kelika in a temple was of a devotional content which leads the people towards spiritualism. It was also an intellectual feast for the elite and the artistes. Darbaru ata or Kelika in the court of a King was to entertain the King and scholars and intellectuals, ministers and others.

1. *Padavarnam:* This is a musical composition containing Sahitya (poetry) to portray the Nritta, Nritya and Abhinaya. The Bhavas (emotions) are exhibited with elaboration of
Angikabhinaya and sathvikabhinayam. The padavarnams are compositions in erotic sentiment or expression in praise of God. In Varnam abhinaya skills reach its pinnacle and the dancer shows her mastery in Nritta and Nritya. Examples: ‘Manavi Chekonarada’ in Shankarabharana raaga - Aditala & ‘Danike tagu janara’-Todiraga set to Rupaka tala.

2. *Dasavataramulu:* Ten incarnations of Lord Vishnu. This famous composition was choreographed and practiced by the famous Andhranatyam artistes Smt. Induvadana and Vaidehi of Marampalli is now performed as one of the items in Andhranatyam. This is a beautiful and unique composition of peculiar and distinct quality of Andhra natyam. The jatis are choreographed in different talas and gatis, lyrics are rendered in Mohanaragam.

3. *Tarangam:* Tarangam Literally means a wave. Sri Narayanatirthas Krishna leela tarangini is famous for its devotional content and scholarship. Tarangams are the great compositions in which the aspect of Nritya is extensively, elaborately performed. They are rich in Ragabhava, talabhava and Layavinyasa says Dr. Nataraja. The most useful item for showing the skill of the artiste in Laya Vinyasam with various patterns of Adugulu.

4. *Sabdam-Sallamjati:* The descriptive composions of Bharata. Ramayana and Bhagavata are known as Sabdams and they are also composed in praise of Kings. Many Sallamjatis were composed by Sri Kasinathayya kavi. Sabdams and Sallam jatis are similar compositions. These are chandorachanas (composed in prosedy) con-sistingyati, prasa, yamakas and gamakas.31

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*Yati:* A syllabic rhyming to the initial letter of a line in a poem or song.
*Prasa:* The rhyming letter or the second letter of each verse
*Yamakam:* A kind of alliteration.
*Gamakam:* Connection in a sentence the word to be understood. The movement in swaras while singing the music and are given more prominence as angas to explore a raga and are the decoration for the melody of Indian music.
*Sallam:* An Urdu word • How or salutation. - C. P. Brown Telugu-English Dictionary.
Abhinaya is of four kinds. They are:


i) Angikabhinaya is to express the meaning of a song or poem through various gestures and hastas.

ii) Vachikabhinaya is to sing a song or poem melodiously and express the bhava of the song or the poem.

iii) Aharyabhinaya is the decoration and ornamentation to depict a character.

iv) Satvikabhinaya is the histrionic expression to portray the Rasabhava. Satvikabhinaya is superior to the other three abhinayas. Bharatamuni mentions that the abhinaya which consists of more Satvika is the superior one, abhinaya which consists Satvika in equal proportion to the other three is mediocre and the abhinaya which consists less of Satvika is the inferior one.

Satvikabhinayam was developed by the Andhranatyam artistes since ancient times through their performance of Padams, Javalis, Asthapadis of Jayadeva and Amaruka slokas etc. The extensive expression of sthayibhava (Static emotion) Sanchari bhava (voluntary emotions) and Satvikabhava (histrionic expression) for the representation of a Nayika or Nayaka with less hand gestures and elaborate emotional expressions through...
facial expressions in a natural way (Sahajabhinaya) is known as ‘Suddha Satvikabhinaya’. Abhinaya can be performed in two ways Natyadharimi and Lokadharimi.

The scientific approach with naturality is Natyadharimi. It is known as stylised expression where as the Lokadharimi is the scientific approach with regional variation containing naturality. Padam is the best suited item for the presentation of Satvikabhinaya.

Padam means a word in general in Telugu. Hut as a musical melody it was defined as a musical composition pertaining to the Nayaka and Nayika Lakshnas relating to Erotic sentiment. These arc composed in the form of a song which contains Pallavi, Anupallavi and charanams. Padams are useful to perform satvika and sanchari bhavas. These are mostly sung in slow tempo (vilambita laya) and are the compositions with a splendid language containing scholarship philosophy and spirituality34. The symbolic or the allegorical content of these padams is to be traced to the Bhakticult. Where the human being is the lady-love waiting for union with the Divine who is visualised the lover35. Generally kshetrayya padams are performed by the Andhra artistes.

A rare padam i.e., ‘VennalapadanT of yuvarangais also practised by the Andhranatyam artistes. The materials for the performance of a padam are the nayikas (Sviya, parakiya and samanya) the different categories in above three; the ten state of mind; Dasavasthas*, eight varieties of their stages, the eight nayikas. Shathyi bhavas, Sancharibhavas and Satvikabhavas. To develop the satvikabhinaya through the Angika, Vachikabhinayas one should study deeply the vyaparas and chestas of the nayika portrayed in the padam.

Abhinayam to a padam is composed and performed with an extensive guidance of veteran Gurus who can teach not only the padarthabhinaya i.e., expression to word meaning but also the depth of the bhava of the song. Mrs. Kapilavatsayan says that the literary imagery is so rich and full of traditional allusions that a dancer without adequate
background and training tends to execute Padam only superficially. In the training of a Bharatanatyam (even in Andhranatyam) dancer this particular area is not taught until she has attained a certain maturity both in technique and understanding. They seem easy pieces, but when one begins to explore their depths, one realises that they should not be touched by those with insufficient knowledge or by those who are uninitiated.36

Satvikabhinaya mainly depends on the emotional expression of the theme by Sanchari bhavas and Satvikabhavas. Relating to Satvika, Andhranatyam dancers developed a tradition to present the abhinaya in sitting position. The padam presentation does have the four stages: Padarathabhinayam, Vakyartitabhinayam, Bhavabinayani and Rasabhinayam.

1. Pada rathabhinayam: word to word meaning.

Example: Mundati vale Napai nenarunnada swamy depicting the meaning of the words by hastas.

Mundati: Past - depiction by using the pataka, ardhachandra or suchi hastas.
Vale: Like - lamsasya hasta
Napai: Keeping pataka on chest
Nenaru: Love - hamsasya at the chest
Unnada: (do you) have - pataka hasta
Swami: Sikkhara hasta to depict the husband.

*Svavya: The naxika who does not leave her husband, not only in pleasures but also in miseries and who possesses good character, straightforwardness and good qualities is called ‘Svavya’; she is lawfully married wife. She is one’s own wife.
*Prakikya: One who enjoys love and pleasures secretly with a person other than her husband and who thinks always of hiding this fact is called prakiy.
*Sanumya: (Courtesan) One who is skilled in arts, hold and pretends love only for the sake of money.
*Sanumya. She does not have genuine love even on a virtuous person.
Bharatarasaprakatanam- Needamangalam Tiruvanakacharya - p. 4-9
Ardhabhinayam for the Pallavi of a Padam

Mundati  Vale  Napai  Nenarunnada
2. *Vakyarthabhinayam*: The whole meaning of the sentence corresponds to the bhava of the sentence with Angika.

"Mundati vale napai nenarunnada swami"

Do you love me now like past days?

Bhava with facial expressions corresponding to the gesticulation

3. *Bhayabhinayam*: The presentation of the whole pallavi depends on the understanding of the emotional content of the theme. Here sanchari bhavas are included and elaborately presented.

The nature of the Nayika i.e., Sviya, Parakiya or Samanya and the action and reaction due to the experience of love union or separation, the eight avasthas like proshhitabhartruka, Abhisarika, Khandita, Vipralabdha, Kalahantarita, Svadhinapatika, Vasakasajjika and Virahotkanthita are to be exhibited. The various voluntary and involuntary (sanchari vyabhicari) bhavas relating to the dominant emotion results as the responsive emotions. So for the reason only Bharata says that the configuration of determinant (Vibhava) consequent (Anubhava) and transidary (Vyabhicari) emotions give rise to rasa. (Vibhava Anubhava Vyabhichari samyo-gat Rasavishapattihi Natyasastra, VI Chapter-196 Telugu PSR Apparao). The Bhavabhinaya leads to Rasabhinaya.

In ancient days the audience used to sit at the same height of the artiste so they could see and enjoy the abhinaya. Now the modern stage is widerflet and auditorium is big, abhinaya is stylised and presented to communicate the bhava by gesticulation and movements are widened to cover the entire stage.

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*Padabhina*: commentary quoted from Kshetrayya Padamulu Abhinayam by Dr. Nataraja Ramakrishna - p. 33 - 48.
Rasabhinaya included the Vachika (Voice modulation in singing according to the Bhava). Now a days the dancer is depending on play-back singer and so all repetitions are already set-up to the given time. But in olden days the dancers had to know how to sing the raga to enlighten the bhava, the tala system and rasa-sastra. So they used to perform a padam with Raga bhava, Tala bhava and Rasabhava takes the audiennee to reach the bliss or the Rasananda. The padams like 'Nene-jana, ne china dana'; Evade vadu are taught to the students of Andhranatyam now

*Padabhinayam:* (Example): Padam 'Mundati vale'

Poet : Khsetrayya

Nayika : Sviya, Khandita, Madhyadhiradhira

NayakuduShathudu : Ayoga Vipralamba Srijagaram.

Rasam : Rawdram

Ragam : Bhairavi

Tala : Triputa

**Pallavi**

*Mundati vale napai nenaranwada?*

*Nasami muccatalika nelara?

**Anupallavi:**

*Enduku Mogamicacakparamala ladevt*

*Era ma Muvva Gopala meragadura!*

**Stanza i**

_Pilavanamnina raypilicinagaitkavu_

_Palumaru vedina palukavu_

_Valapu nilupa leka celuvudavani ninne_

_Talaci talaci ca la talladilute gani!!_

**Stanza ii**

_Cinnanatnundicerina denccaka_

_namnu cauka jesedi nyayama?_

_Vanne kada nido vancena lerugana_

_ninna na baniledu nejesinapiyaku!!_

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**Stanza iii**

Kalivalaredanu (kalatha leenuyleka) kanchivarada ninna
La/ana inta duramu raniccena
Aluru Villuni keli nalamukonucu nannu
Kalisina papaniki kannulajuda vaccitivo!!

**Pallavi**

*Mundati vale napai*

expressed proudly with anger

*Nenarunnada - na s ami*

*Vitarkam - deliberation*

*Sanka - apprehension*

*Dainyam - depression caused by humbleness (humility)*

*Muccata lika nelara?*

*Cinta - Anxiety, painful reflection*

*Vitarkam - descrimination*

*Vishadam - grief, despair, loss of energy*

**Enduku mogamiccaaku mataladexu**

Depression (*Dainyam*) expressed in a culmination of *Vitarkam* and *Vishadam*.

**lira (ma) Muvva Gopala meragadura**

*Vishadam* in combination of *vitrakam* and *dainyam*

*Vitarkam* and *Sanka* and *Vitarkam*.

1. **Piluva nampina rayu pilicinanu gaikoyu**

*Sancaris: Autsukvam* combined with *vishadam*.

*Vitarkam Vishadam, Vitarkam combined with Avegam; confused and quickened action.*

*Autsukvam* means impatience, not able to bare the suspense.

*Santapam - nisvasa, cintana*
Palumaru veiling palukavy

Dhriti (Contentment) with dainyam (depression) and vishadam (despair)

dainyam and vishadam

Valapu nilupaleka - cheluvudavani niinne


Talacitalaci cala tala dillute gani

Adhyam - Nitturpu - deep sighing and depression due to not obtaining the loved one.

Arti: Satvikabhavas, Sthambanam, loss of energy, trembling, paleness of the face are the result of the separation and the reaction is rashness with pride.

Alasyam: Indolence, drowsyness, twisting the eyes etc.

Ummadam: Delirium, insanity, laugh without any apparent cause, walking sitting and crying or to do some unrelated things.

2. Cinnanatinundi -ce rina dencaka

Smrutiaand mati: recollection, feeling happy by recollecting the past happy experiences and sadness due to the present situation.

Dhriti: Hero neglect her even though she recollects her past experience.

Vitarkam: deliberation, discrimination.

Harsham: Joyfull, exaltation.

Nannu cauka jesedi nyayama

Vrida, nirvedam, dainyam with vishadam.

Vrida can be performed by vitarkam. Sanka, Nirvedam, Lajja, siggu, by turning the face away covering the face, turning the face to the floor, nipping the nails.
Nirvedam: Sorrowful face, tears, deep sighing and beseeching etc.

Vannekadandiu- vanceena leragana:
Autstikyaam with 'i'shadam
Smruti, Avahitta (dissimilation - pretention)
Pascattapam: Compassion due to trust in him.

Namana baniieda- nejesina pujaka!!
Proudness with anger, nirvedam, vishadam dainyam etc.

Stanja III. Kaluvatredancu (Kalathalemyuleka) - Kanci varada ninna

Harsham - exultation; Dhruvi - satisfaction
Mali - realisation; Asvaya - Jealousy

Lalana Inaduramu ranice ena
Vitarkam, Sanka
Proudness with anger.
Padam can be elaborately presented with all the Sancharibhavas in culmination of Satvika Bhavas. But the Sanchari bhavas are selected and presented according to the status and situation of the heroine. It is not necessary to use all the bhavas prescribed by the authors for elaboration. The Sanchari bhavas move like waves in an ocean; they are not to be static. So the related Sancharis are combinely performed to enhance the Bhava. The condensation of erotic depiction in the performance of padam is visible to day so some of the decent paclams are to be trained to the students of Andhrnayam.

The third part of the repertoire is stvajainiluini Purijatam. The nrittyarupakas are famous. They are Jayadeva’s Gita Govindam in Sanskrit and Bhamakalapam in Telugu. Purijatam is a synonym to Kalapam. Turpu Bhamakalapam is performed by the artistes of Eastern region of Andhra Country, which includes Ganjam, Srikakula, Vizayanagaram and Visakha districts. It belongs to the ancient drupadabani which is performed by male
artistes. The second tradition is Kuchipudi Bhamakalapam which is performed by the Bhagavata artistes of Kuchipudi. This is also a male oriented one. The third tradition is the Navajanardana Parijatham mainly performed and practised by the female artistes of East and West Godavari Districts. The fourth one is the Parijatam performed by the Rayalaseema Artistes. Now it completely vanished. Turpu bhagavata tradition is alive and performed by the tradition male artistes. Kuchipudi Bhamakalapam which is now actively performed mainly by the female artistes. The Nava Janardanam, a female oriented Lasya tradition is strictly performed by the traditional artistes of East and West Godavari Districts and is being learnt by other artistes also.

The third part of the Andhranatyam i.e., Navajanardana Parijatham is a special subject which is included to the repertoire by the eminent artistes who participated in preparing the syllabus for Andhranatyam. This Navajanardana parijatham is distinctive in nature from to other two. It was performed in dedication to the Lord Kunímadhava who incarnated at Pithapuram by the artistes of Pendyela family for nearly 400 years. The last artiste of the dynasty was Late. Smt. Pendyela Satyabhama from whom Dr. Nataraja Ramakrishna had learnt this great drisya prabandha. The same style and tradition are followed by the young artistes who are his disciples.

Bhamakrodhe means a woman in anger, here Bham means Satyabhama abbreviated from Satyabhama. Kalapam means an angry discourse or to explain in detail. Bhamakalapam is the detailed description of Satyabhamas pranaya kalaham with Lord Krishna. Navajanardana Parijatham is a Madhura lasya Prabandham.

Nava Janardana Parijatham is a Sringara Divya Drisya Sravya Prabandham says Dr. Nataraja. Prabandham literally means a musical composition. Navajanardana Parijatham was previously performed on consecutive nights at Kunti Madhava temple by Late. Smt. Pendyela Satyabhama and the artistes of same dynasty of Pithapuram. It used to end with...
a recitation of tenth chant of Mahabhagavatha on the tenth night. This was performed by the nine dancers at a time and it was performed under the direction of Sangeeta Saraswati Late. Smt. Duggirala Manikyam. The nine troupe's performance was conducted twice with their accompaniment. If it were performed thrice it would have been a vajna according to their belief. There are nine Janardana temples on the Northern bank of Godavari river in East Godavari District. It is believed that the idols in these nine temples were installed by Sage Narada. This Parijatam was being performed in these temples. So it was named as Nava (nine) janardana Parijatham. The nine temples of Janardanaswami are situated in Mandapeta, Dhavaleshwaran, Madiki, Jonnada, Alamuru, Kapileshwarapuram, Korumalli, Kotipalli and Machara, where the Navajananndham was performed. The another scientific reason is the performance of nine states of the Nayika i.e., Chakshuprati, Chinta, Samsruti, Gunakirtana. Arti, Tapani, Lajja, Tyagam, Gamanam are used to perform in nine days performance. The word 'Nava" also means New. Navajananndana Parijatam performed in neoteric way at present with a culmination of Gita, Vadya, Nritya and Abhinaya. So also it can be called as Navajananndana parijatham. Navajananndana Parijatam is collection of texts written by various poets in dedication to their native gods at Nellimarla, Korukonda, Dvara-katirumala, Keshavapuri, Rangapuri, Ryali, Kodavalluru, and Duvva etc. As mentioned earlier this parijatham is a Srngara Divya Drisya, Sravya prabandham. It is a story of a Pranaya Kalaham of Lord Sri Krishna and his consort Satyabhama. The story based on an incident that occurred during a conversation between Satya and Krishna. Satyabhama offend Krishna with an injudicious remark about her own superiority in beauty. Krishna walks-out from her in a huff. At first Satyabhama maintains her stiff attitude, but as time passes on emotion gives place to practical logic. Satyabhama starts getting agitated (virahotkanthita), later she becomes sober and goes in search of her Lord (Abhisarika) and further later she becomes desperate and severely criticises Krishna for his supposed lack of understanding (Khandita). She passes the succeeding inexorable phases and ultimately becomes happy when she hears Krishna's divine flute, suggesting that after all he is on his way to make-up with Satyabhama. The legend of N.P.
has 150 daruvus each of which depicts one or the other moods or plights which Satyabhama undergoes from the time she realises her folly till she once again becomes her usual happy self with the knowledge that her Lord is coming back to her. Each 'Daruvu' represents one or the other 'Nayikas' i.e., Virahotkanthita or Abhisarika and so on as the main Nayika, there being one or two other 'Nayikas' as upanayikas (Subordinate heroines). Again each Daruvu has its 'Rasa' (mood or sentiment) either Sringara (Erotic) as the main mood 'Karuna' (pathos) or I lasya (humour) as the Subordinate moods.

Divyaprabhandha- The heroine Satyabhama and hero Krishna are divine couple who are believed to be the incarnations of Lord Vishnu and Bhudevi. Though the story is simple incident its content is elaborately performed to the spiritual experience to educate the common people and to lead them towards Madhura Bhakti Tatva that is the union of Atma with Paramatma. It is performed through four abhinayas and can be enjoyed by listening to musical melody and the simple common Telugu language in Daruvus. Karna-taka Ragas Nata, Regupti, Asaveri, Ahiri, Kambhoji, Yarukula Kambhoji, Saveri, Saranga, Bilahari Kedaragaula, Kalyani, Ananda bhairavi, Bhairavi, Todí, Saurashira, Sankarabharanam, Bhupala, Madhyamavati, Mohana, Abheri, Kanada etc. are used for various daruvus. The nritya aspect is very rich in execution of Daruvus. They are mainly executed in Sama (Equal) and Vishama (unequal) gatis. All the Saptala talas, Adi, Ata, Triputa, Rupaka, Jhampe and Misrachapu are used. The peculiar adugus in the execution of Daruvus are Sama-Adugu, Usi-adugu, Dampa-adugu, Kattera-adugu, Uma-adugu, Valu-adugu, Vidambapu-adugu, Vishama-adugu, Halaya-adugu, Nitu-adugu, Teta-adugu Jaru-adugu, Anda-adugu and puliteti-adugu. Nritta is executed in jati performance.
“There will be nothing to learn in Bharatabhinaya Sastras if one learns this Parijatham Completely” - says Dr. Nataraja Ramakrishna. This is a complete composition having the Nirtta, Nritya and Abhinaya. Siddhendrasaid that. “Abhyudaya Pampamparabhi Vriddhiga naa yonarpambunina parijata prabandhambunaku, Sringara Kavyambunaku, Naatakaalankaarambunaku, Bhaava Jnaanambunaku, Raaga Jnaanambunaku Talajnaanmbunaku, Sri Krishna Chidvilaasambunaku Katha Kramambettidanina” - above prose describing the quality of Parijata Prabhanda. The Bhamakalapam of Siddhendra which is performed by the Bhagavata artistes of those limes influenced Lasya nartakis of Nattuvamelam. So they collected various daruvus written by numerous poets and made it a great composition as Navajanardana Parijatham.*1 The Slokas from Krishna Karnamritam, Ramakarnamritam and Tarangams of Sri Krishna Lela Tarangini were also used in between daruvus to elaborate the performance and enhance abhinaya.*44

The Daruvus are composed as dhruvaganas like Jayadeva Asthapadis. In dhruvaganas the Sahitya in songs are written to a particular tala. There is gati prastara in it. Sahitya can be sung in different gatis for elaboration of Bhava. The Telugu term for dhruvaganam is Daruvu*45 Daruvus are the musical compositions of six kinds.

1. **Vinikidi Daruvu:** This is an introductory daruvu played behind the Curtain.

   "Bhamayani pilature - Vayyari Styabhama yani Talature

2. **Pravesha Daruvu:** This is sung at the time when an important character enters the stage. It depicts also the mood of the nayika (heroine). “Dadhimadana - nivu ravayya madana
3. **Abhinaya daruvu**: Abhinaya dominently executed in this daruvu. In Andhranatyam the abhinaya obtains importance and Satvikabhinaya is the dominant one.

4. **Samvada daruvu**: Conversation at dialogues in between two characters.

5. **Sampurnadaruvu Bhayavikasa daruvu or Nayika Nayaka daruvu**: The tala vinyasam Layavinyasam, all are executed in various bhangimas (postures) with bhava and abhinaya.

6. **Manovega Daruvu**: The mental state of the nayika executed in this.

Present performance of Navajanardana Parijatham is a dignified characterisation of Satyabhama which expounds the Royal dignity as a queen and a courageous lady (Veeravanita). The speciality of the character Satyabhama is Sviya (a married wife), Svadhina Patika (one who is in full control of her loving husband), Saundarya garvita (very proud of her beauty) pragalbha (who boasts about herself, her beauty, her richness and most of all her being in complete possession of her husband love and affection.).

The present text followed by the Andhranatyam artistes is the text learnt by Dr. Nataraja Ramakrishna from Late. Smt. Pendycla Satyabhama. This Navajanardhana parijatham was patronised by the Zamindars of Pithapuram Sri. Rao Mahipati Gangadhara Rama Rao was the last patron of this Parijatham.

Present performance contains some of the selected daruvus from this Parijatham Vinikidi daruvu is used as play back song behind the curtain, the dancer enters with a jati and performs the daruvu 'Dadhimadana nivu ravayya, Madana". This is taught to the students in the beginning. The daruvu contains a Pallavi, Anupallavi, Charanam, Dvipada. Previously, ‘Adugo Chandrudu udaymbaycnu’ was the first daruvu performed for the entrance of Satyabhama. The other daruvus like Siggayenoyamm followed by a Padyam,
Sri Kalakrishna's performance as Satyabhania of Navajanardana Parijatam
‘Indranilapudalu’ and Alanatinundi which is followed by the Kalaha Karanam Padyam - Okanokanadu. It also contains Ardha Chandrikas, Vennela daruvus and Chandamama daruvus. Chandamama daruvu is very important in Pithapuram style in which the boyhood of Lord Sri Krishna is described in nine stanzas.

The revised style Pendyela Satyabhama is the absence of Krishna Character in Kalapam and the another revival of this made by Dr. Nataraja Ramakrishna is avoiding all the comedy, which disgraces the character of Satyabhama and the character Madhavi (Vidushaka or I Iasyakudu) is also avoided. Only Satyabhama the main character performs the daruvus in connection to the legend, the commentary follows. The dignity of the Royal Lady is maintained. The daughter of Satrajituttuone of the richest Kings who had the Samantakamani and a wedded wife of Krishna is meticulously main-tained, never allowing any cheapness for attracting the gallery.

At present Sri Kalakrishna a senior disciple of Dr. Nataraja Ramakrishna can perform nine nights of the Kalapam. Me has specialised in Navajanardana Pari jatham. Portraying the role of Satyabhama. Though the Andhranatyam is a female oriented dance for the propagation of Andhra natyam Dr. Nataraja Ramakrishna had to train some of the male (lancers. The first male performer of Navajanardanam with feminine grace is Sri Kalakrishna who has been propogating the dance style since two decades. The titles like Abhinava Satyabhama, Madhura Lasya Kalanidhi are the awards for his excellancy in portraying the Satyabhama character.
The Pioneer of Andhranatvam

Nataraja Ramakrishna
According to Natyasastra of Bharatamuni, an Acharaya must possess the quality of having complete knowledge of music (Svarajnana) Nritta, the movements called Angaharas etc., instrumental music (Chaturvidha Atodyamulu) the tala system and playing the tala according to the character in different gatis and he must also possess the visualisation of the poetry and story. He must possess great retentiveness and scholarship to grasp the subject and he has to enlight the intellectual quality of the students by his great intellectual ability.  

As mentioned above all characteristics can be seen in Padmasree Dr. Nataraja Ramakrishna of A.P. who is the pioneer of Andhra Classical dances. Twenty five years back 'Kuchipudi dance was not considered as a classical art form by the Central Sangecta Nataka Akademi. Then Dr. Nataraja Ramakrishna as the convenor conducted a seminar under the auspicious of State Sangecta Nataka Akademi and got it approved as a classical one. He gave several suggestions methods for its development and propagation.

Nataraja was born in the Dream Island 'Bali' Indonasia in 1933 in a noble family of Andhras. His forefathers were great patrons and promoters of fine arts. But in his younger days learning the art of dance was a taboo amongst cultured society. Dr. Nataraja
with deep urge for art of dance left the family and abandoned his rich share of the ancestral property and had to undergo troubles and turmoils due to poverty in quest of art. He spent his boyhood at Ramakrishna math at Madras, under the care of Swamy Saswathanandaji. Later on he went to Gandhiji’s Ashram where he came into contact with great personalities like Asha devi, Arya nayakam, Deenabandhu prabhakarji and others. They were his ideals in his later life. He got inspiration and encouragement in his boyhood from his elder brother Syamasundara who taught him Sanskrit and Music. *51

During his search for fulfilment of his inner urge for dance he came across great gurus like Meenakshi Sundaram Pillai, Nayudupeta Rajamma. Vedantam Lakshminarayana Sastry, and Pandyela Satyabhama under whom he learnt the various forms of dance. He says that the four Gurus are like four vedas for him. Smt. Nayudupeta Rajamma who was a devaganika of Kalahasti temple was a great scholar of Agamanartanam and Satvikabhinayam. She was the guru who inspired him to learn Agama dance tradition with great exposers of Nada upasana, the relation between the sound and vibration its impact on the human body, the dance movement, etc. He learnt Satvikabhinayam and Agama nartana Sampradayam from Smt. Rajamma.

Nataraja was introduced to Raja Ganapathi Rao Pandya of Bandaru Samsthanam by one Dr. Sonak, who was the family doctor of that Royal family. After an extensive examination he was appointed as a court dance artiste AsthanaNatyacharya of Bandara Samsthanam, near Nagpur. Where he had an opportunity to visit Tanjore, when he was in that samsthanam. He studied old manuscripts on dance and music in Saraswathi Mahal library at Tanjore. *52

Dr. Nataraja ventured in all the traditions of dance art in India, studied and practised them. After careful study of all the dance forms he came to the conclusion that the dance art of Andhra Pradesh was the richest of all. So he ultimately settled in Andhra Pradesh the native land of his ancestors.
His ceaseless efforts and urge to search and to prove the cultural heritage of Telugu people by the media of dance which is a powerful medium of expression. As an investigator he succeeded in promoting the Kuchipudi as a classical dance tradition and an innovator he recreated the Perini Siva Tandavam as one of the Vigorous. Majestic male dance by his extensive study and understanding of the 12th century dance treatise 'The Nrittaratnavali of Jayasanapati. Nataraja says, “Perini” which comes from the word prcrama meaning invocation is a dance dedicated to Lord Shiva, who is the Supreme dancer. This is a group dance where the dancers moving according to the rhythm, go into a trance, and imbibe the power of Shiva into their bodies. While invoking Lord Shiva a Perini dancer says, I give you my body, come into me, and dance through me”.

Dr. Nataraja Ramakrishna encouraged for the propagation of the folk arts like ‘Chindu Yakshaganam, Turpu bhagavatam, Veeranatyam, Garagalu, Tappetagullu, Guravayyalu, Veedhibhagavathulu, Urumulu etc., of the three regions of Andhra country. His services to Andhra natyam, the Lasya dance tradition apart from other dance traditions in bringing into the light of its splendour may occupy first place. As a pioneer of Andhra classical dance he had to strive hard in contacting the female artistes of the yore, who were great scholars in Bharatam ie., Nritta, Nritya, Abhinaya. With the help of Late Smt. Annabattula Bulivenkatamatnamma he could bring together the artistes who were reluctant to participate in the Seminar of Rajahmundry in 1970.*

Nataraja has written many books in Telugu and English on Indian dance traditions. As a result of his research on Andhra classical dance forms he could write more than 50 books. Some of them are meant for children to enthuse to learn the art of dance. Some of them are useful to the scholars and research students. Six of his books have won the State and Central Government awards.
As a choreographer he was the first artiste in A.P. to write and compose a ballet on Lord Venkateswara. In the ballet he introduced all the dance traditions and music traditions of ritual, classical, folk and tribal forms of A.P. This is the first of its kind in the cultural history of A.P. This was later translated into Hindi as ‘Balaji’. He composed ‘Kumarasambhavam’ the immortal classical poem of Kalidas Mahakavi as ballet and presented it at Ujjain during Kalidasa Samaroh in 1962. It was adjudged as the best and all round best dance ballet ever presented at Ujjain. He got ‘Swarna Kalasa’ for the best production and the special Kalasa for all round best production i.e., presentation of music rendering of Sanskrit Slokas, Dress, presentation of the theme, dance and Abhinaya. He composed ‘Meghasandesam’ as a dance ballet for the same Samaroh (1963) but it was treated as a special programme to give an opportunity to other troupes to get prizes.

Dr. Nataraja Ramakrishna visited USSR and France as research scholar sponsored by the Government of India in 1975 to propagate Indian dance art and to make a comparative study of Indian and Western classical dances and folk dances. He has written a book on this subject.

Due to his immense dedication towards dance art he never thought of his family life. Ratna Rao Shekar in an article viz., “The architect of Andhranatyam writes thus: Dr. Nataraja Ramakrishna lives, breathes and thinks dance. His whole body speaks of his love for the art”, *55 yes, its true. So many of the scholars who know him intimately say that he is the only person who spent his life time to the service of dance traditions of Andhra country, without aspiring in return. He spent his wealth for promoting the lasya dance tradition i.e., the Andhranatyam and in encouraging the young to learn dance. As a philanthropist he gave financial help to many old artistes who were in a poor condition.* 56 As an enthusiastic guru he taught dance free of cost to all those who could not afford to pay. He even gave free food and shelter to deserving disciples.
Satvikabhinaya - Guru Dr. Nataraja Ramakrishna
As a pioneer of Andhranatyam he participated in 1970 Abhinayasadassu as a convener in conducting discussions on several aspects of Lasya dance tradition.

Dr. Nataraja’s services to the art of dance were well recognised the most important honours conferred on him are:

1. Nataraja: Conferred by the ruler of Bandara State Sri Raja Ganapati Pandya at his 18th year.
10. Rare Honour: He was presented with a Gold crown by the art lovers of A.P. which no other artiste could get.

He writes in his book Ardha Sathabdhi, Andhranatyam that: Since some years my friends admirer and others wanted me to write my Bio - Graphy. My travelling since 45 years to various places, states, countries and the meeting of several poets, authors, artistes scholars, scientists I learnt many things, from them and my experiences, my knowledge obtained by observations and experiments all put together is the history of Andhra Natyam. So the life history of Andharanatyam is my biography.
Dr. Nataraja Ramakrishna revived developed Andhramatyam and recreated Perini Sivatandavam and propagated them despite much criticism and obstacles during the last two decades. This Lasya dance tradition with its rich traditional and technical qualities is flourishing well as it has a great admiration of the people of India in general, Telugu in particular. He believes that seven crores of Andhras can make Andhramatyam live forever. He is a Yogi (Hermit); a Tapasvi (ascetic) of dance.

In his words Lord Nataraja has three eyes. The left eye is Andhramatyam, The right eye is Kuchipudi and the middle one is Perini Sivatandavam.

'Dancing is the expression of life's urge' said Projesh Benerji. But dancing is not merely an expression of one's emotions but a Yoga with splendid spiritualism according to Guru Nataraja Ramakrishna.

"Dr Nataraja Ramakrishna is a living Encyclopedia of dance art and an University of Dance for the students" as scholars consider.
ADAVUS OF ANDHRA NATYAM

Postures:

SAMA: SAUSHTAYAM
AROHAMANDALAM
MUKRAMANDI
MANDALAM
BASIC STANCE

1. TATTU ADAVU

2 & 3. NAATU—ADAVU

Teeyam datta; Teeyam taaha

Ta - Tei

Taa

Yppam

Cta
6. Dittai - Katakamukha and Padmaksetha Haftas

Starting position: di

6.6(c) Dittai Dittai Dittai

6.6(b) Dittai Dittai Dittai

6.6(c) Same to left.

6.6(a) Dittai Dittai Dittai

6.6(b) Dittai Dittai Dittai

6.6(c) Dittai Dittai Dittai

6.6(d) Dittai - from crossed feet
7. Taikii taha - Dittei taha

same movements left to right for dii lei taha

8. Mande Adavu: Tehista Tajham Tehista tei

Starting position Tehista Tajham Tehista tei Tehista Tajham Tehista tei Tehista Tajham Tehista tei

Circular movement over danda Bhamakai Tehista Tajham Tehista tei Tehista Tajham Tehista tei

Jumping on ticas inclining position Tehista Tehista Tehista Tajham
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1. **Nritta ratnavali** - Preface - Page No. 30 - P.S.R. Appa Rao
2. **Indian Classical dance** - Page No. 13 - Kapilavatsayan
4. **Abhinayadarpanam - Telugu** - Page No. 19 - Apparao P.S.R
5. **Indian Classical dance** - Page No. 13 - Kapilavatsayan
6. **Indian Classical dance** - Page No. 13 - Kapila Vatsayan
7. **Abhinayadarpana - Telugu** - Page No. 378 (Verse - 691) - P.S.R. Apparao - Spruṣṭva Ardhachandrakhya panibhyam Samapadatah! Sama rekhataya Tishtet tat syat sthanaka mandalam!!
9. **Nrittaratnavali - Telugu** - Page No. 150 & 151 - Sutaram Sausthave yatnah Karyo vyayama karibhihi! Sadhakastena hinango natye nritte na sobhate!! - 100 - Rallapalli Ananthakrishna sharma - page.
10. **Indian Classical Dance** - Page No. 24 - Kapilavatsayan.
11. **Ibid** - Page No. 15
12. **Abhina Darpanam - Telugu** - Page No. 48-51 - vs. 64-71 - PSR Appa Rao,
13. **Indian classicial Dance** - Page No. 20 - Kapila Vatsyan
14. **Dakshinatyulya Natyakala Charitra** - Page No.338 - By. Dr. Nataraja Ramakrishna
15. **Indian Classical Dance - Theory and Technique** - Page No. 14 & 15 - Kapila Vatsyan
16. Ara means half and Mandi means to Kneeling down - Telugu - linglish Dictionary
C.P. Brown

17. Bhavani Ragam Talam Natyam -Page No. 23-24 Bharatanatyam - Axiology and
epistemology" - by Edavana Damodaran.

18. Bharatasaram (Chandrasekhara Kritam) - Telugu - Page No. 120 by Lanka
Suryanarayana Sastry.

19. Nrittaratnavali(Telugu) - Pithika - Page No. 57 - PSR Appa Rao

Talahatih : - Tr. by Rallapallin Ananta Krishnasarma

21. Nrittaratnavali (Jayasenani) Telugu - Chapter 5 -Page No. 265 - Desisthanaka
Paravritam : Sloka: 17. Bahyabyantara Parsvabhyam Yuktaostiriyaga (Stayoh?)
Padayoryatra parshnibhyam Kanish tangushta Kaavyatan. (iajasadhani Kenaitat
Pravrittam Prakiritam Rallapalli Anantha Krishna Sarma.

21 a.Nrittaratnavali - Chapter 6 - Page No. 294 & 295 - Rallapalli Ananlhakrishna Sharma

22. Nrittaratnavali - Telugu - Pithika - Page No. 57 - PSR Appa Rao Celagu
adavalo siramnakunu Karamu velpugapaiketti galamu gulk ollunupucu nadugula
nokka marc jarupaga naunu nidi jaggu jaradava.

23. Mandalam: This is sitting position where the feet are turned side ways and heels
raised and the body rests on the heels with, outturned thighs and knees.

24. Dakshinatyula Natyakala Charitra - Page No. 180 - Nataraja Ramakrishna

25. OPERA: A play in which the words are sung and accom-panied by an orchestra.

26. SRUTI is the drone (a deep humming sound). Produced by the Thambura, which
has generally four strings. The Thambura produc-es the three primary notes, Sa, Pa,
and Thara (higher octave) Sa, sounding simultaneously or successively and with a
pleasing effect. In culmination it also produces the secondary notes, in consonance
with the primary. Sruti, in fact is the smallest audible sound; it may be the quartetone, microtone or enhormonic note. It also corresponds to the Adhara shadja (sa). The combined effect of all this helps the artiste to align his voice or his instrument in unison. Sruti is said to be the mother of music. - Ask yourself these ten questions - by BRC Iyengar - Deccan Chronicle 6.5.1993.

27. Dr. Nataraja Rama Krishna mentioned in his book Bharatasasthra-mu - Prashnalu, Samadhanalu 'that the process of kutupam was followed up to the beginning of his performance or Kelika in Bhandaru Samsthanam - Page No. 125.

28. Kumbhaharati: an auspicious lamp used to offer to the main deity in the temple. Now the performance of Andhranatyam begins with the offering of the 'Kumbhaharati'.

   1. Alaru - A flower, blossom, glitter, be splendid etc.
   2. Alarinehu - to please, gratify
   3. Alaruboni - A woman
   4. Alararu - To rejoice etc.
   5. Alaru viltudu - He who has a bow a flowers - Cupid.

30. Sangita Sabdartha Chandrika Page No. 102

   Kaivara Prabandham: This is a musical poetry. In this the maṭu has the long jatis and musical instruments with mathematical order.

   Maṭu: The name of the Sahitya part in musical writings:


31. *Yati: A syllable rhyming to the initial letter of a line in a poem or song.

   *Prasa: The rhyming letter or the second letter of each verse
*Yamakam*: a kind of alliteration.

*Gamakam*: Connection in a sentence the word to he understood. The movement in swaras while singing the music and are given more prominence as angas to explore a raga and are the decoration for the melody of Indian music.

*Sallam*: An Urdu word - Bow or salutation. - C.P. Brown Telugu-English Dictionary.

32. Andhranatyam (Parichayam) - Page No. 12 - Dr. Nataraja Ramakrishna
33. Satvikabhinayam - Page No. 1 - PSR Apparao
   Satvatiirikto abhinayo jyeshattah;
   samasatvo bhavenmadhyamah
   satva hino adhamah!! Natyasastra - XXI1-2
34. Sangita Sabdartha Chandrika - Page No. 255
35. Indian classical dance - Page No 33 - Kapilavatsayan
36. Indian Classical Dance - Page No. 33 - Kapilavatsayan
37. Bharatarasaprakaranam - Page No. 4-9 - Needamangalam Tiruvenkatacharyulu
   *Sviya*: The nayika who does not leave her husband, not only in pleasures but also in miseries and who possess good character, straight forwardness and good qualities is called ‘Sviya’; she is lawfully married wife. She is one’s own wife. *
   *Parakiya*: One who enjoys love and pleasures secretly with a person oilier than her husband and who thinks always of hiding this fact is called prakiya.
   *Samanya*: (Courtesan) One who is skilled in arts, bold and cunning and pretends love only for the sake of money is Samanya. She does not have genuine love even on a virtuous person.
Dasavayasthas:

1. Cakshupriti: Waiting for the beloved
2. Cinta: Thinking about beloved
3. Smruti: Remembering the actions of beloved one
4. Gunakirtana: To talk about the virtuousity of the beloved.
5. Udvegam or Arati: Disinterest on anything cause by the separation of the beloved.
6. Pralapam: Mere ejaculation due to the separation of the beloved.
7. Unamdam: To behave like a fool or tipsyness caused by the separation or unlimited love
8. Gamanam: To go in search of the beloved
9. Murcha: Painting due to love or infatuation or facintion.
10. Dhanyata: Happiness due to re union or meeting again the beloved. Chestas are Bhavani, Hasam, Helu, Vilasam, Madhuryam, Dhairyam, leela, Kilikinctam, Mottayitanam, Lalitom, Vkhitti. Bibbokam, Vihrutam, Cakitam, hasitam, kuttamitam, kutuhalam. Vyaparas are praying God. Visiting parks (Vanaviharam) praising the Virtuosity of the beloved. Remembering him, sending messages to the beloved etc., are the Vyaparas of a heroine due to separation.

Padabhinayam commentary quoted from Kshetrayya Padamulu - Abhinayam' Page No. 33 - 48 Dr. Nataraja Ramakrishna.

40. Sangita Sabdartha Chandrika - Page No. 266. 4
   a) Andhranatym - Syllabus - Vakhyanam - Page No. 28 - By. Dr. Nataraja Ramakrishna
   b) Navajanardanam - Tilakam - Page No. VI 11 - Sri Vishwanatham Satyanarayana.
41. Navajanardanam - Tilakam and Daruvus in the book are to be referred.
42. Navajanardanam - Tilakam - Page No. IX - Sri Vishwanatham Satyanarayana.
Darn: This is a musical composition pertaining to dance dance dramas. These are composed in Pallavi, Anupallavi, Charanams and some of the darns also contain jatis. They are six, Patra Pravesh-darn, Svagata daru, Vamana daru, Kollata daru, Samvada-daru and Uttara Pratyuttara daru.

46. Personal papers of Nataraja Ramakrishna.
47. Navajanardam - Page No. 7-8 - by Dr. Nataraja Ramakrishna.
Pioneer: Some one who goes ahead to prepare the way for others an exploser; pioneer to be the first in any enterprise -
49. Natyasastra-Telugu - Page No. 743 Chapter 26 - Visesamsamulu - Dr. P.S.R. Appa rao
50. Ardhasatabdi Andhranatyam - Page No. 1 & 3
Ibid - Page No. 22 - "I studied Natyasastra from my brother Shyamasundara" - Dr. Nataraja Ramakrishna
51. Ardhasatabdi Andhranatyam
52. See Chapter V for details of 1970 Abhinaya Sadassu.
53. Information takem from: Brochure; Ardhasatabdi Andhranatyam; many other books of Dr. Nataraja Ramakrishna.
55. Brochure and books of Dr. Nataraja Ramakrishna.
56. Brochure - Dr. Nataraja Ramakrishna
57. Basic concepts of Indian dance - Page No. 1 - Projesh Benerji