Chapter 1

A General Introduction to Lasya and Dance Traditions
THE AUGMENTATION OF INDIAN DANCE ART

I. NATURE

⇒

Arts

⇒

Fine Arts

Marga
(Naatyadharmi)

Desi
(Lokadharmi)

II. FINE ARTS

⇒

Music

⇒

Painting

⇒

Sculpture

III. MUSIC

⇒

Vocal Music
(Geetham)

⇒

Instrumental Music
(Vaadyam)

⇒

Drama & Dance
(Natyakala)

IV. NATYAKALA

⇒

Natyam

⇒

Nrityam

⇒

Nrittam
NRITYAM
\[\downarrow\]
Kathapradhana       Geethapradhana

NATYAM
\[\downarrow\]
Naatakamulu        Tolu Bommalata
                   Bommalata
                   VeedhiBhaagavatamu

VEEDHIBHAGAVATHAMU
\[\downarrow\]
Nattuvamela (mulu)   Bhaagavatamela (mulu)
                   (female oriented) (male oriented)

ALAYA KALALU (Temple Arts)

TEMPLE
\[\downarrow\]
Archakulu     Pauranikulu
   \[\downarrow\]   \[\downarrow\]
Haridaasulu   Bhajanakutamulu
   \[\downarrow\]   \[\downarrow\]
Vichitraveshamulu   Yakshaganaanamulu
   \[\downarrow\]   \[\downarrow\]
Pagati Bhagavatulu  Bahupaatra
                   (Natyam)
                   Characterisation
Pagati Veshamulu   Ekapaatra
                   Kalaapam
TEMPLE DANCER'S DANCE

Margi (to dance for Gods following the Sastra and Tradition) Ritual Dance

Desi (Dance compositions with regional effect) Kelika Dance

TEMPLE DANCERS

Vaishnava temple dancer

Saiva temple dancer

COURT DANCE

Kelika

Mejuvani

Melam

NATTUYA MELAM

Yakshaganaapaddhati (Dance drama)

Kacheri style

1. Jakkula purandhri (Andhra)
2. Kuravangi (Tamil)
3. Lavani, Lalit, Tamasha (Maharashtra)
4. Keertana (Bengal)
5. Sokhinata (Orissa)

1. Daasi ata (Tamil)
2. Bhogam ata (Andhra)
3. Mohini attam (Kerala)
4. Kalavanthanruthya (Maharashtra)
5. Kathak (Uttar Pradesh)
6. Khenta (Bengal)
7. Odissi (Orissa)
BHAGAVATAMELAS

Natyamela

Veedhi Bhagavathulu

Kalapamulu
(Which are developed in Andhra)

Veedhi Bhagavatamu

I.  1. Kuchipudi Brahmana Bhagavatulu
     2. Kota Konda Kapatrala Bhagavatulu
     3. Yanadi Bhagavatulu
     4. Chenchu Bhagavatulu
     5. Golla Bhagavatulu
     6. Nakkala Bhagavatulu
     7. Dasari Patakulu
     8. Bahu Roopulu

II. Brahmana Bhagavatulu (Tamil Nadu)
    Melatture, Oottukaadu, Shulangalam

III. Yaksha Gana Nartakulu(Karnataka)

IV.
   1. Kathakali
   2. Chakkiyar Kuttu
   3. Kutiyattam (Malabar)

Kerala

V.
   1. Ramaleela
   2. Nautanki
   3. Bharatulu

Uttar Pradesh
VI.
1. Gajam (Shiva Leela) Bengal

VII.
1. Dandora Maharasstra

Kalapamulu

- Bhama Kalapam
- Golla Kalapam
- Radha Madhavam

Kuchi pudi Devadasi

Group of Nattuva Mela

1. Nattuvangam - Acharya - Guru
2. Patra or Nartaki
3. Natudu (helper vaisyudu or a commedian)
4. Vantapatakulu (play back singers)
5. Vaadyakulu (players of musical instruments)

Musical Instruments used for Indian Dances

1. Mrudangam. Tabala. Suddha Maddela etc are called as Charma Vaadyamulu,
2. Venuvu(flute)Mukhaveena etc., are Gaalivaadyamulu
3. Veena, tampura. Voilen etc., are called tantri(stringsed) Vadyamulu
4. Jalatarangini which is called as Jalavadyam
Recognised Classical dance tradition of India

1. Andhra Pradesh  
   Andhra Natyam & Kuchipudi
2. Tamil Nadu  
   Bharatanatyam & Bhagavatamela
3. Kerala  
   Mohiniattam & Kathakali
4. Orissa  
   Odissi & chhau
5. Uttar Pradesh  
   Kathak
6. Manipure  
   Manipuri

[Source - Dakshinatyula Natyakala Charitra]
- Dr. Nataraja Ramakrishna
DANCE TRADITIONS - ANDHRA NATYAM

(Dakshinatyas - Lasya and Lasyangas - according to different texts - regional dance styles and recognised classical dances etc.,)

Mahendra Malayali Sahyomekhala palamianjarah!
Etheshu samsrita desasten jneya dakshinapalah!
Kausalasto salascaiva Kalinga yavanah khasah!
I) ravidandhra Maharastra vaunnavivanavanavasakah!
Dakshinasamudrasya tatha vindyasya cantare!
Yedesasteghayumjeta Dakshinatyantu nityasah! " - Natyashastra

Bharata mentioned in the 13th chapter of his Natyasastra that the pravritti or the regional identity was to be recognised through costume, dialect, habit, tradition, custom and occupation. Mere it may be mentioned that there are innumerable variations in the factors that contribute to and establish regional identities. These infact, vary even within a particular region.

However, for the sake of brevity, I may say that, Bharata classified some identities. They are Dakshinatya, Avanti, Odhramagadhi and Panchalamadhyama. Broadly speaking the classification of Bharata may be taken as of Southern, Western, Eastern and Northern regions of India respectively. Each of these regions consists of different tracts of laud with separate identities. Bharata, the author of Natyasastra mentioned that the South Indians-practised the Dakshinatya style of Kaisiki Vritti, i.e. the delicate and graceful dance with erotic sentiment.  *2
In Hindu mythology it is believed that Siva and Parvathi are the first divine couple (Husband and Wife - Adi Dampathulu) in the universe. Most of the dance treatises mentioned that Siva was the first dancer. There are mainly two types of dances in the world, one is feminine (dance) and the other is masculine (dance). The feminine dance is known as LASYA and the masculine dance as TANDAVA.

According to Abhinayadarpana, Sangitharatnakara and other medieval dance treatises, dance is divided into three distinct categories viz., Natya, Nritya and Nritta. Here Natya corresponds to drama, Nritya to mime performed to a song or a poem and Nritta to pure dance where the movements of the body do not express any mood (Bhava) or meaning. These texts also characterised dancing either as masculine (Tandava) or feminine (Lasya).³

Lasya is not defined in Natyasastra. It gives a list of ten Lasayas auxiliary of Bhana and discusses them. The Vishnu dharmottara Purana says that Lasya is a form of Nritta which can be performed either on a stage or elsewhere. In Natyasastra, Bharata mentioned “Sukumara Prayoga” merely as the essence of Lasya, being the main feature of the dance of Parvati, but the nature of the ‘Sukumara Prayoga’ was not elaborated.

While discussing the purvaranga, Bharata defines Chari and Mahachari as the movements for the expressions of Sringara and Vira Rasas respectively. The distinction between them is similar to that of Tandava and Lasya. This shows an awareness that Lasya type of dance required graceful movements, and this perhaps led to the recognition of Lasya as a separate style. Natyasastra enumerates and defines Lasayas while describing the Bhana type of drama and says that Lasayas are to be presented by a single character as in the case of a Bhana and not by a group of characters. These Lasayas are briefly described as below:

⁹
1. **Geyapada**: When a heroine performs a dance by singing a song directed towards the hero, with appropriate accompaniments and with or without histrionic expression is called “Geyapada”.

2. **Sthitapatya**: When dance is performed in which a (love-stricken) heroine renders a song in prakrit to create rasa is called “Sthitapatya”.

3. **Asina**: When a heroine sits in a depressed and ruminating mood unaccompanied by any music, it is called “Asina”.

4. **Pushpagandika**: When a dancer performs a dance in which a woman assumes the role of a man and renders a song with music and dance is called "Pushpagandika".

5. **Pracchedaka**: In Pracchedaka the dancer dance like a heroine, who is in love, meets an unfaithful hero in the moonlight.

6. **Trimudhaka**: When a dance is performed by a dancer or a character in which the metre is even, employing words that are neither harsh nor severe and which is mainly natural, it is called Trimudhaka.

7. **Saindhavaka**: When a dance is performed employing instrumental music and diction in prakrit, it is called Saindhavaka.

X. **Dvimudhaka**: When a dance is perfomed in a circular movement accompanied by melodious vocal and instrumental music expressive of the inner feelings of the character through pretentious gestures it is called Dvimudhaka.
9. **Uttamottamaka:** When a dance is performed accompanied by a song and instrumental music and full of sportive and joyous movements, it is called Uttamottamaka.

10. **Uktapratyukta:** A dance performed by a dancer, wholly with coquetry and love dalliance accompanied by diction full of sa-ca ran and satire is called Uktapratyukta or amoebacan song.

11. **Cit r a pada:** When a dance is performed in which a love born character amuses himself or herself by looking at the portrait of his or her opposite, it is called citrapada.

12. **Bhavika:** When a dance is performed in which the heroine dreams about her lover and expresses diverse feelings wistfully, it is called Bhavika.

The description of lasyangas in Bharata’s Natyasastra constitutes Lasya. The Lasyangas which are defined in other texts like Nartana Darpana, Sangeeta damodara, Nartana nirnaya are similar to Natyasastra, with some minute changes. Some of them have given extra notes and differences, but it appears in many aspects that all these texts have followed Natyasastia only. Abhinaya darpana mentions Lasya as a style of delicate dance of Parvatih. Manasollasa describes Lasya as a grateful style of expression consisting of Angaharas. Saradatanaya discussed Lasya in detail and defined it as a form of a delicate Karana and Angahara, accompanied by a song and that Kaisiki Vritti (graceful dance) was added to it. So, Lasya can be divided into four kinds viz., 1. Sranksala, 2. Lata, 3. Pindi and 4. Bhedyaka.

1. **Sranksala:** It consists of ten types of Lasyanagas. The Lasyanangas referred to, are the same as mentioned in Natyasastra.

2. **Lata:** This is of three types, viz as Rasaka, Danda Mandala and Natyarasaka.
3. **Pindi**: It seems to have no divisions and apparently it may be a Tandava dance, which has many divisions.

4. **Bhedyaka**: This again has ten Lasyangas, which are same as mentioned in Natyasastra.

In another context Bhava Prakashini refers to Bhana type of drama and says that it employs ten Lasyangas which are same as those mentioned in the notes on Srinkhala and Bhedyaka, i.e., the Lasyangas which are mentioned in Natyasastra. Bhavaprakashini seems to mean that these Lasyangas constitute Lasya. It says once more that apart from these Lasyangas there are, according to some other writers, four Nrityabhedas, They are Gulma, Srinkhalita, Latabandha, and Bhedyaka.

1. **Gulma**: It is danced together by a group of dancers in a slow tempo.

2. **Srinkhalita**: It is danced in the form of a chain comparatively in a faster tempo.

3. **Lathabandha**: It is danced to a tempo neither too slow nor too fast by the partners holding each other.

4. **Bhedyaka**: Each dancer in a group of dancers plays her own part to a fast tempo.

The above pindibandhas which are mentioned as Nritya Bhedas in Bhavaprakashini, are having the same names i.e., Srinkhala, Latabandha, Pindi and Bhedyaka that occur in Natyasastra. But Natyasastra considers them as varieties of Pindibandha, and says that Srinkhala is Gulma i.e., a group. It uses the terms Lata and Lathabandha.
synonymously. Naryasastra does not describe these in detail but defines them. It states that the various Pindis are designed to please gods, and each bear the name of a god or a goddess.

Bhavaprakashini gives with its own interpretations to the views mentioned in Natyasastra on those movements that are graceful and delicate. It also considers the Lasyangas mentioned in Natyasas-tra as parts of Lasya, because they are delicate. But later Bhavaprakashini says that Lasya consists not only these but also of other types of movements, which are mentioned as Nrutyabhedas.

Sangitharatnakara defines Lasya as a dance of delicate movements which arouse erotic sentiment.

Sangitha damodara says that Lasya is a division of Nritya, and considers it as a desi form of dance, performed by women. It gives two sub-divisions to Lasya as churita and yauvata.

1. **Churita**: The hero and the heroine dance and act with embraces, kisses in the middle of an act.

2. **Yauvata**: The dance performed by the dancers with delicate movements and overpowering charms is known as Yauvata. Jayapa in his treatise Nrittaratnavali defines Lasya thus:

   *Slokam:* Bhavah sthirumaysorlasaha
tadarthah (reham) tatra sadhuva
Lasyam Manasijollavache tu Mridangaharavat
Devyadevopadisthavat prayahsthirhihi prayujyate!! -Nrittaratnavali.
8. **Oyaraka**: Oyaraka is accepted to be the slightly oblique downward movement of the head.

9. **Uhasi**: Uhasi is the smile which is full of the sentiment of love, that which is different from the trained (smile) and which has an extremely subtle and novel charm.

10. **Manu**: Manu is accepted to be that which has the tempo of the sthayi belonging to songs etc.

Sangeetha Damodara discusses the ten Lasyangas used in Bhana in the following manner.

1. **Geypada**: The heroine sings and is accompanied by instrumental music.

2. **Sthitapathya**: This agrees with the Natyasastra in prescribing Caris and caccatputa. This also suggests recitation and panikala - hand - gesture.

3. **Asinapathya**: The heroine sits and acts with graceful movements of the hands, feet and eyebrows.

4. **Vaimudhaka**: This is Lasya performed by men in women's attire.

5. **Pusphavandika**: This is Lasya performed with various graceful movements or: The heroine tries to understand the hero and in order to do so, she sings in various ways.

6. **Pracchedaka**: A woman, sings to the accompaniment of the vina in grieving over her separation from her husband who is in love with another woman or a woman who becomes jealous on seeing her husband attached to another woman.
7. **Uttarottaram**: The simple conversation of a woman with her lover whom she imagines to be by her side.

8. **Uktapratyukta**: The heroine abuses the hero.

9. **Vimudhaka**: The heroine sings and dances gracefully.

10. **Saindhava**: The dancer dances and sings songs which are appropriate to the sindhu country. Sageetadamodara also describes Lasyangas as forms of Nritya, with their origin in Karnata and which they are full of hand gestures and movements of the other parts of the body. *10

The Lasyangas which are mentioned by all the above authors are used in all the Indian classical dances. The desi Lasyangas which are mentioned in Sangitaratnakara, Sangitadamodara and in Nrittaratnavali are found in Lasya dance tradition of Andhra Pradesh. Many of the Lasyangas can be seen in the performance of padams, Javalis etc.

Mathanga, the author of the musical treatise called “Bruhaddesi”, used the word Desi for the first time. The word ‘desi’ was used by many other authors like Someswara in his Abhilashitartha Chintamani (or) Manasollasa, Sarangadeva in Sangitaratnakara, Parshvadeva in his ‘Sangita Samaya Saram’ etc. They all described the Desi traditions or desi styles.

Apart from the above texts, Jayasenani’s Nrittratnavali deals in two categories with the desi tradition in detail in four chapters. In the first part the stanakas, utplutikaranas, Bhramaris, Pada, Pata, Cari, Lasyanga, Gatibhedas are mentioned as supplementary to Marga Bhedas. Perini, Rasakam, Carchari, Bahurumpam, Bhandika, Kollatamu are the various varieties mentioned by Jayapa in the second part of desi styles. Jayasenani
defines Lasya and Tandava as the two varieties of Nritta and Nritya. Lasya is a feminine
dance style which arouses the erotic moods with its delicate and graceful movements.
Siva taught this dance style to his consort Parvati.

Lasyangas mentioned by Jayasenani in Nrittratnavali are same as in Natyasastra.
Jayasenani also agrees with Bharata that the Angas are ten in number.

The authentic texts like Natyasastra, Abhinayadarpana, Nrttaratnavali, Sangitaratnakara define various technical terms of dance and dramatology. The two
main categories of dance are Marga and Desi styles, which are again divided as
Natyadharmi and Lokadharmi.

1. Natyadharmi is conventional tradition.
2. Lokadharmi is realistic tradition.

Nrittaratnavali mentioned forty six Desi Lasyangas, They are:

31. Mukharasam 32.Teva     33.Vihasi
They are described as desi lasyaangas in Nruttaratnavali, but they partially follow
the marga tradition. To make it clear, I have adopted Natyasastra and other texts in
defining lasya. Coming to the subject, Lasya as defined by the traditional artistes,
female artistes in particular of Andhra Pradesh, is different from that of the above texts,
though these artistes follow these texts they make regional changes in their performances.

The performance of a Padam, Varnam, Slokam etc., in a sitting position is called
Lasya in Konaseema of East Godavari district. While performing a Padavarnam the
artistes depict histrionic expressions for the Sahitya i.e., text part, and they sing the
svaras. They do not stand and perform the Jatis for the svaras. They call this tradition
as Lasya. When they perform pure dance i.e., Nritta by standing for svarapallavi,
Dasavatara, Sabdapallavi etc., they call it as Tanda va. It means the performance of an
abhinaya piece by sitting is called Lasya, and the pure dance or Nritta performed for the
items by standing is called Tandava. {Informant: Dr. Nataraja Ramakrishna}.

The artistes developed the Rasabhinaya tradition all over Andhra and in particular
in Last and West Godavari districts. In this tradition they sit and sing and perform the
abhinaya for a Padam, Padavarnam, Slokam, Poem, Javali etc. They exhibit histrionic
expressions according to the texts like Bharatarasa Prakaranam, Rasarnava sudhakaram
e etc., The Nayikabhinaya i.e., developing the Nayikavasthas according to texts in
Sativikabhinaya is a notable thing in this tradition of this region. This abhinaya is called
as Sudhasathvika and is a very complicated one. The Lasya dance tradition can be
divided into two types. The first type of the Lasya dance tradition is involved with
festivals.
Batukamma
Gobbiata
Kolatam
Jadakolatam etc.,
and the second type of Lasya the classical dance tradition is performed by trained artistes,

The classical lasya dance tradition follows the Marga or Natyadharami with the regional changes. It is according to the texts. This classical dance can be classified into three parts (particularly in Andhra Pradesh)

1. Temple Dance (Ritual & Spiritual)
2. Court Dance (Intellectual)
3. Atabhagavatam (Parijathams or Prabhanda Nrityam) Which has having sahaja bhavas, hastas and karanas (natural expressions hand gestures and postures).

Again in temple dance there are three varieties.

**TEMPLE DANCES:**

i). **For Deities** - Main deity, Asthadikpalakas etc. As ritual duty, these types of dances are exhibited as part of the rituals in special talas, special ragas and also on special occasions. Pure dance i.e., Nritta is performed in these dances.

ii). **Asthana** - Utsavam or Kelika: Generally there is a daily procession in the evening for Utsava vigrahams (Processional idols), the idols are brought to the Kalyana mandapa and a kelika is performed. This performance is for the presiding God and also for intellectuals who assemble there. Generally this performance is Nritya and Abhinaya oriented.
iii). **Prabhandanrityam** - A parijatham is performed only on the occasion of a temple festival. So it is an occasional performance for both the common people as well as for the intellectuals. The purpose is to educate the masses about myth, epics, culture, customs etc. Pari jathams are generally performed on the marriage day (Kalyanotsava) of the deity and also in several other important festivals.

Classical Lasya dance traditions follow Marga paddhati with Natyadharmi in relation to the regional changes. They can be recognised by their appearance, language, body kinetics, music (used for the dance) and customs which followed by the dancers or the artistes.

Bharatanatyam, Odissi, Mohiniattam, Andhranatyam, Kuchipudi, Manipuri and Rasaleela are the classical dance traditions of India.

Regional (Desi) Lasya dance traditions like Gobbiata, Bhathukamma ata, Kollata Kopulu etc., are in vogue in Andhra Pradesh. The following Desi dance styles are mentioned in Nrittaratnavali


These desi dances were used to be performed by both male and female artistes in the past. Some of these dances are still in vogue. Desi styles mentioned in Nrittaratnavali are Perini, Prenkhana, Rendu Tegala suda etc..
Dandika Lasyam- Ramappa Temple
People in India perform dance in various occasions like feasts and festivals. One of their expression of worship is Temple dance.

All arts have their origin within human development. According to the cultural systems are developed by the human being, the dances can be classified under the five major categories.

1. Aradhana Nrityalu - worship through dance which can also be called as spiritual dance or ritual dance.
2. Sastreeya Nrityalu - Classical dances
3. Prachara Nrityalu - Traditional and popular dances.
4. Janapada Nrityalu - Folk dances
5. Atavika Nrityalu - Tribal dances

**Ritual Dance:** Aradhana Nrityam:- The dance performed in various festivals like Devinavaratri etc., can be called as Aradhana Nrityam. Such as:

- *Veera Natyam* in *Veerabhadra festival*
- *Garagalam* in *Devinavaratri festival*

The dance of Deva Ganika / Deva Nartaki in the temples, Agni aradhana of Maharashtra, Lamas dance in Tibet, parsachi dance in Sri Lanka, Kavidi Chindhu of Tamilnadu, Rasaleela and Laya haroba of Manipuri, Ankiyanat of Assam Ramaleela of Uttarpradesh, Karma dance of Gonds, Sarhal festival dances of Orissa come under Aradhana nrutyalu (worship dances). Aradhana dances stayed with Natyadharmi and Lokadharmi in various places. Deva Ganika dances with regional changes. Sevakali Layaharoba and Ankianat are some for example.
2. Classical dances: The dance style which mainly follow the Natyasastra, Abhinaya darpana Bharataniya, Hastalakshanadeepika and other texts, with regional effects and the tastes of the rulers and the intellectuals of the region can be called as classical dance. Nritta, Nritya and Abhinaya, these three aspects are exhibited in equal proportions with the textual sthanakas (stances) Recakas, Utplavanas, Karanas, Angahararas are performed in the combination with the Gati, Yati, Jati, Bandha, in this classical dance. These classical dances are recognised for academic study by the Provincial Governments with regional identity. The following are the classical dances that are recognised by the concerned provincial governments:

1. Bharatanatyam - Tamilnadu
2. Mohiniyattam - Kerala
3. Bharatanayam of Mysore - Karnataka
4. Andhranatyam and Kuchipudi - Andhra Pradesh
5. Odissi - Orissa
6. Kalhak - Uttar Pradesh
7. Manipuri - Manipuri

The above dance styles were patronised by the kings of their regions in the past.

<table>
<thead>
<tr>
<th>Name of the State</th>
<th>Patronisation</th>
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<tbody>
<tr>
<td>1. Andhra Pradesh</td>
<td>From the time of Satavahanas, Ikshuakus (Telugu) Kakatiyas, Vijayanagara emperors and the Zamindars or the rulers of Kalahasti, Tuni, Venkatagiri, Pithapuram, Bobbili, Kollapuram, Kondaveedu, Gadwala, Wanaparthi etc.</td>
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<tr>
<td>2. Tamilnadu (Tamil &amp; Telugu)</td>
<td>Tanjore, Madhura, Rainanathapuram, Pudukkota, Ettiyapuram etc.</td>
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</tbody>
</table>
3. Kerala (Malayalam)  
   Tiruvanukore, Kochin

4. Uttara Pradesh (Hindi)  
   Moghual Kings (Padushahs)

Southern dance traditions are the mirrors of the Hindu Culture.

3. **Pracara Nrityam**: This popular dance style is exhibited to propagate the Hindu Cultural heritage and the greatness of the epics and to educate the common people in all aspects of life like culture, customs, moral duties, political changes etc., Yakshagana, Bhagavatam, Veedhinatakam, Bayalata, Terukkutu, Atabhagavatham etc., come under this category.

   In Andhra Pradesh, Kuchipudi Bahgavatam, Turpu Bhagavatam, Dasi Bhagavatam, Golla Bhagavatam, Yanadi Bhagavatam, Dasari Bhagavatam etc are in vogue and Bhagavatam Terukkuthu, Kuravanji etc are in vogue in Tamilnadu. In Kerala Kathakali, Otamtullal, Kurudiattams etc are in vogue. In Karnataka yakshagana is very popular as pracara Nrityam. These popular dance styles can be considered as famous regional dance traditions which are generally practised in groups.

4. **Janapada Nritya or Folk dances**: Folk dances developed since the birth of the people and growth of the mankind. Janapada nrityalu developed with the influence of culture. These dances which are mingled with the culture, feasts and festivals are celebrated by the people with regional variations. These dances are Gobbiata Batukammata, pungidi, chemmachekka etc., in Andhra Pradesh: Kummi, Kottayam etc., in Tamilnadu: Kaikattukali in Kerala: Garbhanritya in Gujarat: Apart from the above there are Vruthacari, Puliata Gurram Ata, Buttabommalata, Dasarla Nrityam, Palnatikatla, Jangamkatha, Katamarajukatha, Bobbilikatha Voggukatha, Burrakatha etc., are popular in Andhra Pradesh.
5. *Atavikula Nrityam*: Tribal dance is performed on every occasion like birth of a child, Cradle ceremony, Wedding, during the Agricultural erands, at the harvest and even on the occasion of death of a person etc., Savaras, Koyas, Chenchus, Baigas, Kunnas etc., come under hill tribes. Dance is a part and parcel of their life and culture as a social activity.

The development of dance can be again divided into three different types as under:

1. Dance for Gods
   - Ritual dances
2. Dance for Kings and Intellectuals
   - Court dance (Kelika)
3. Dance for common people
   - Open air performance like Parijathams.

The Female artistes of the Lasya dance tradition of Andhra Pradesh used to perform above three traditions in the temples, in the courts and at public places. I have given references regarding these from several books like Natyasatra, Abhinayadarpana, Sangeetaratnakara, Nrittaratnavali, Bhava Prakashini etc. My object is to make a study of Lasya with the correlation of the above treatises and the different definitions given by the artistes of Sagaraseema for the words Lasya and Tandava. In this chapter I am giving a mini picture of the dance traditions. Dance traditions can be broadly divided into two categories:

1. Mnrgi and 2. Desi

Again divided into two kinds:

1. Natyadharma
2. Lokadhanni
Again divided into two varieties:
1. Tandava
2. Lasya

Again divided into five major types:
1. Worship dance
2. Classical dance
3. Popular dance
4. Folk dance
5. Tribal dance

Among all the above Andhranatyam is an old female dance tradition of Andhra Pradesh. Dr. Nataraja Ramakrishna, the pioneer of Andhranatyam defines Andhra Natyam thus: "The Andhranatyam is a Lasya dance tradition performed by the cultured female dance artistes of the country in the temples, in the courts and at public places". At present the three traditions mentioned above were brought under a repertoire by an expert committee of Nritva Akademi and propagated by the eminent Guru Dr. Nataraja Ramakrishna by teaching it to his students. My subject for the present thesis is "Andhranatyam - The Lasya dance tradition", with special reference to Smt. Saride Manikyamma, a former temple dancer of West Godavari Dist., and an eminent Guru who participated in every event of Andhranatyam and an awardee of the Central Sangeeta Nataka Akademi for her sincere efforts and specialisation of Adhyatma Ramayana Abhinayam. I do cover other aspects like the historical background Andhra Natyam, Resurrueion, its present technique and repertoire as a recognised classical dance tradition of Andhra Pradesh.
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