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Prabandha Nartanam culture in Andhra Natyam

R. Priyadharsini

priyamanikandan.bgs@gmail.com

Annamalai University, Chidambaram, Tamil Nadu

ABSTRACT

In Andhranatyam there are many traditions followed which is determined as the margams of this dance Parijatams are also known as prabandhas. They are the stories of lord Krishna and Satyabhama. And so it is called as Sri Krishna Parijatam and Bhamakalapam which is as famous of Prabandha in Telugu. It was usually performed by the dance artists on the festival's days in Andhra Pradesh. It was performed in front of the lord of temple and it is meant for the common people to know about our religion, culture, cults, spiritualism, social aspects. It was an education through entertainment for the people. Generally, prabandham means a literary poetical composition. Here parijatham is a sringara drisya, sravana audio video prabandham as it contains the sentiment it can be enjoyed by hearing and witnessing it. There are many prabandhas that are being followed in the Andhranatyam to give varieties of god and goddess life history.

Keywords— Prabandam, Andhranatyam, Parijatams, Andhra Pradesh

1. INTRODUCTION

This dance has been popular in Andhra Pradesh for a long time and is performed not only in temples but also in festivals. The dance was discontinued 3000 years ago due to social and economic reasons. But 50 years ago, it was renamed as Andhra Natyam and revived by some enthusiasts. Of whom Dr. Nataraja Ramakrishna Celebrities. The dance was introduced as a full-fledged dance tradition in collaboration with the Government of Andhra Pradesh. Before being renamed as Andhra Natyam, the dance was popularly known as Kacheri, Kelika Durbar and Mejuvani. Dance, as well as acting, are both found in this ancient dance.

Several politicians and artists, including Union Minister Venkaiah Naidu from the state of Andhra Pradesh, have appealed to the Center to include Andhra dance opposite the country's leading classical dance. It seems that the Andhra dance was brought to the fore in the wake of claims that the state of Telangana also has equal rights over the Puttina Kuchipudi dance in Krishna district.

2. DANCE STYLE

Dances can generally be divided into two sections

- 1) Choreography - This is done by men only (the cast is male)
- 2) Nattuvamelam - This is what women do alone.

Bharatanatyam, Mohiniyattam, Odyssey etc. belong to the Nattuvamelam tradition. Kathakali and Yakshaganam are related to the dance festival. Kuchipudi also seems to be somewhat dance-related. The Nattuva choir style is mainly performed by females - it has evolved into Andhra Natyam over the same period. The dance developed in three ways: Aradhana dance- also a Upacharam dance in Shodashopachara Puja¹. A Part of this worship dance is when the dancer dances to a deity from a certain position during pooja times in the temples. Court Dance - Royal dancers and court dancers are those who excel in literature, poetry, politics, and traditional musical dances. Scholars, poets, worshipers, guests are all the ones who examine and dance with maneuverability. These dancers were always ready to entertain the people. Although the dance form disappeared with the demise of the kings, the families of the dancers have largely preserved the style. Essay Dance - These are designed to be performed among the general public. Compared to the worship and court styles, it was done in a way that was easily understood by the masses. These dance form elements were based on issues such as social status-issues. The most notable of these are the Bhama riots and the Golla riots. Bhama Kalapanne is also known as Nava Janardhana Parijatam.²

3. PRABANDHA

Nava janardana parijatam- It is mainly performed by the female artistes which belongs to the ancient drupadabani and this type of item have two types of nirtyarupakas and they are Jayadevas gita Govindam in Sanskrit and another one is Bhamakalapam in

telugu. It is also called as drsya prabandha. It is mainly performed in the east and west Godavari region of Andhra region. There were 124 prabandhas available. It is interesting to note that this structure of the song was later merged into the kriti. Eg: Uma Tilaka Prabane in raga Mechabauli by Subbarama Dikshitar, and Kaivara prabandham in raga Narayanagaula by Venkatamakhi.³

3.1 Prabandha has six angas

Four dhatus

- | | |
|------------|-------------|
| 1) Svara, | 1) Udgraha, |
| 2) Biruda, | 2) Dhruva, |
| 3) Pada, | 3) Melapaka |
| 4) Tenaka, | 4) Abhoga |
| 5) Patam | |
| 6) Tala | |

3.2 Nine temples of Janardanasami

- *Mandapeta
- *Dhavaleswaram
- *Madiki
- *Jonnada
- *Alamuru
- *Kapileshwarapuram
- *Korumalli
- *Kotipalli
- *Macherla

Here were the navajanardana parijatam was performed from early days

3.3 Nine states of Nayikas

- *Chakshupriti
- *Chinta
- *Samsruti
- *Gunakirtana
- *Arti
- *Tapam
- *Lajja
- *Tyagam
- *Gamanam

Navajanardana parijatam performed in gita, vadya, Nirtya and Abinaya and it is also considered as collection of poems to their native goals

4. DIVYA PRABANDHA

The main reason for the prabandham was to perform spiritual experience to educate the common people. The longing towards the union of atma with paramatma by madhura bhakthi. The heroine Satyabhama and lord Krishna are the incarnations of Lord Vishnu and Bhudevi. The spiritual experience to keep the common people to know about madhura bhakthi tatva with unites Atma with Paramatma.⁴ It is performed by four abhinayas and with telugu language in daruvus. The raga which is composed are as follows, nata, regupti, Asaveri, Ahir, Kamboji, Yadukula kamboji, saveri, saranga, bilahari, kedaragaula, kalyani, bhairavi, todi, sankarabharanam, bhupala, madhyamavati etc. The sama, vishama gatis are used in nritya aspects of daruvus with the sapta talas. The some of adugu 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 pulitei adugu. The nritya is executed in jati performances. Siddhendra said that “Abhyudaya Paramparabhi vridhiganaa yonarpambunina parijata prabandhambunaku, sringara Kavyambunaku, Si Krishna Chidvilasambunaku katha kramambettidanina” which describes the Parjata prabandha. The lasya nartakis of nattuvamelam which is performed by Bhamakalapam with bhagavata artistes. The slokas from Krishna Karnamritam, Ramakarnamritam and Tarangams of Sri Krishna leela Tarangini used in between the daruvus to enhance abhinayas.⁵

5. DARUVUS

In Jayadeva A Shapadis the daruvus are composed in dhruvaganas. The sahitya in this song are written in specific tala with gati prastara in it. The sahitya can be sung in different gatis. The dhruvahanam is also called as daruvu with six musical compositions and they are as follows:

- Vinikidi Daruvu:** This is an introductory daruvu performed behind curtains. “Bhamayani pilature – Vayyari styabhama yani Talature.”
- Pravesha Daruvu:** This is sung at character of character enters the stage. The nayika mood is depicted. “Dadhimadana – neevu ravayya madana mohana.”
- Abhinaya Daruvu:** The abhinaya executed in this daruvu. The savikabhinaya is dominant in Andhranatyam.
- Samvada Daruvu:** The conversation between two characters.
- Sampurna Daruvu, Bhavavikasa Daruvu:** The tala and laya vinyasam are in various bhangimas with bhava and abhinaya.
- Manovega Daruvu:** The nayika mental state is showed through this Andhranatyam.

6. PRE-CURSOR TO MARGAM-PRABANDHA AND NIRUPANA

The solo dance style developed from the existing prabandha and later Nirupana. These are the existing Geyanatyarupakas which had certain solo passages. They were performed and presented by the Devadasis in the courts in the Tamil and Telugu speaking areas and patronized by the Maratha kings. I have started with the prabandha as a musical presentation with emphasis on poetical composition as referred in Sangeet-Ratanakar. The two special prabandhas written by Sahaji-II for dance are described. The list of 15 Nirupanas as written by Sarfoji-II for dance each with 18 items with the details of interesting study. Here is the real "EkaAharyalasya" as defined in the Natyasastra. From these Geya-Rupaks, gradually evolved the solo dance style that is named as Dasiaatam, sadir and finally Andhranatyam.⁶

7. PRESENT PERFORMANCES

The Navajanardana Parijatam with the characterization of Sathyabhama as queen of the act and also as a courageous lady. The character of Sathyabhama as a married woman with a caring husband. One who has a character of a married wife is Sviya and Svadhina Patika as a loving husband. The Saundarya Garvita of Ragalbha having the beauty in the married wife with a complete possession of her husband.

8. THEME OF THE DANCE-DRAMA

The article describes the theme of the dance-drama, the main characters in it and their nature. In the second half he elaborates on the presentation of the dance-drama on the stage, the entry of character Sathyabhama, the significance of the ornaments used by her and other details. The author gives a detailed description about the stage arrangements, music, costume and jewelry worn by the protagonist, Sathyabhama. He mentions that a temporarily arranged multicolored curtain was used for the purpose of performances. This is held according to the author by two servants, generally washer-men. In their other hands they held the torches called as "kagadalu", the only lighting used to illuminate the stage. There was a musical prelude which comprised the drum, the *thithhi* (harmonium) used as drone, the cymbals. These accompanied the high-pitched voice of the singer. Filling the air of the dark night, this also drew the attention and focus of the audience towards the stage. The preliminaries behind the screen included the prayers and the introduction of the character which took almost two-hours before the figure behind it was witnessed by the audience.⁷

9. CONCLUSION

Hence the production of various prabandhas in Andhranatyam ushered in a new era for the dance presentation and creative process. So far there are many productions done by Dr. Nataraja Ramakrishna, with story lines and solo dance performers. Many characters are danced by one individual only. The duration of these dance items was more than an hour. It includes the nritta, nritya and natya with the costumes worn by the characterizations. Since till date many dancers and choreographers have ventured in this area. Perhaps this is the development of a story line of margam which may be dance drama and it may be like nirupana which had one story line with different items in same Raga and Tala.

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